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PENCIL POINTS

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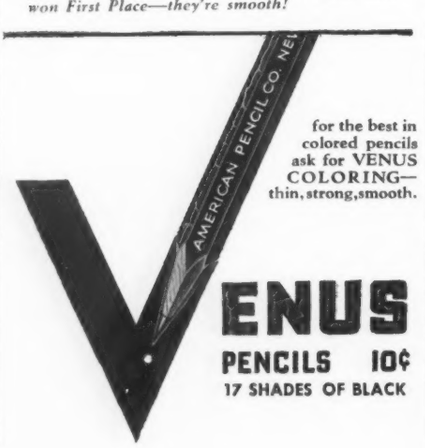

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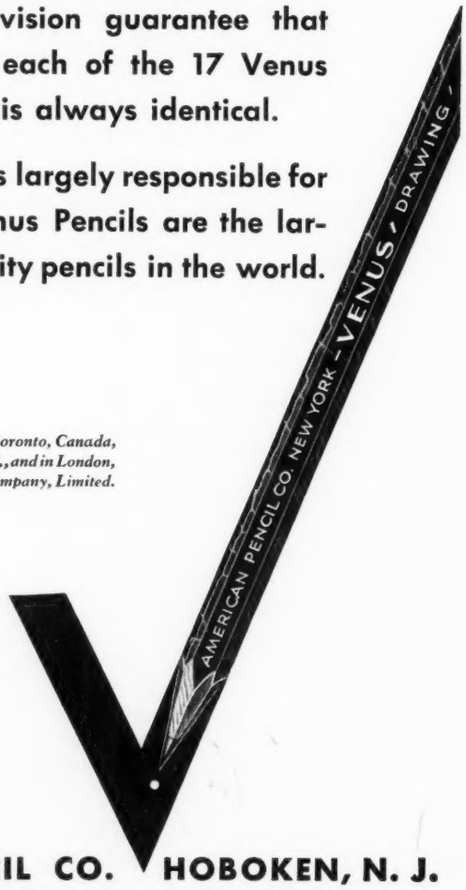

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HERE, THERE, THIS & THAT

J

Summer Housing Study at Columbia University

Architecture and housing studies, embracing nationwide surveys of family needs, will be featured at the thirty-seventh Summer Session of Columbia University, which opens July 7 and continues for six weeks, according to an announcement by Director John J. Coss.

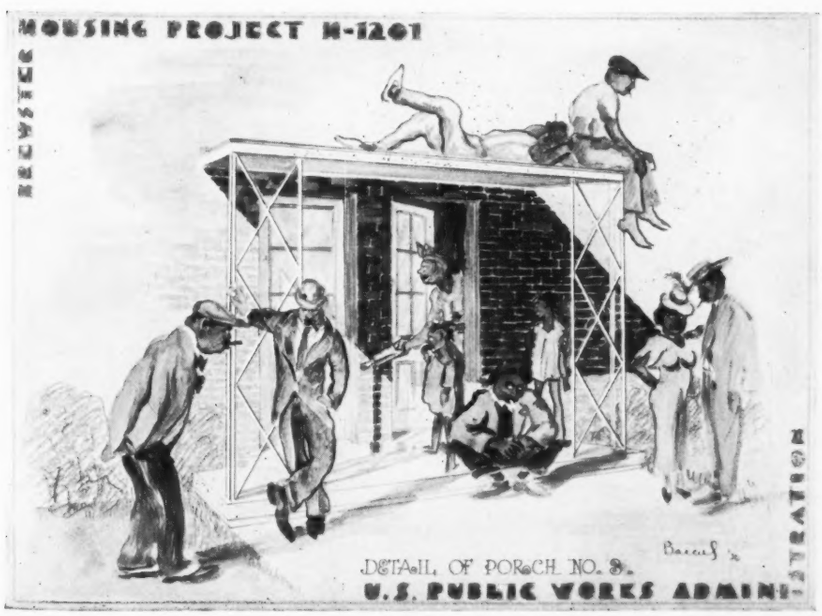
Harvey Wiley Corbett, who was chairman of the architectural commission of the Century of Progress Exposition, and C. Grant LaFarge, past president of the New York Chapter of the American Institute of Architects, are among those who have been appointed to the summer faculty. They will lecture in a symposium on contemporary art, which is described as a practical survey of existing movements in architecture, sculpture, and painting, with the architecture monuments of New York City as a laboratory.

"Rebuilding America" will be the theme of Dr. Edith Elmer Wood, social economic consultant of the Housing Division of the PWA, Washington, D. C., who will direct a program in housing problems. Plans for slum clearance and low rent housing in America will be taken up in connection with European experience in these fields.

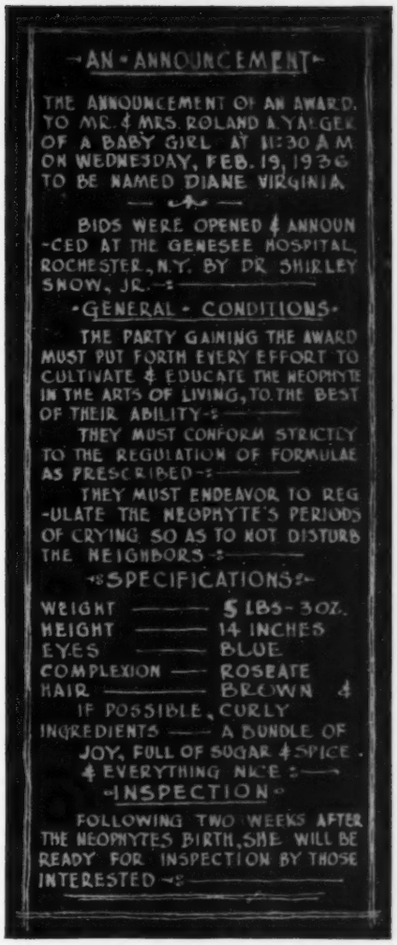
Standard Specifications Available

Standard specifications of the New York Building Congress are available and may be ordered from the office of the Congress, 101 Park Ave., New York, N. Y. The subjects are listed hereafter, the number in parenthesis after each subject being the number of pages in each case. Prices are two cents a page, subject to a discount of 10% when 25 or more copies of any one subject are ordered. Bound volumes are available to members at $2.00 a copy; to others, $2.50.

Demolition (2), Excavating (3), Waterproofing by Bituminous Membrane (2), Waterproofing by Plastic Coatings (3), Masonry and Concrete Materials (4), Masonry (4), Mass and Reinforced Concrete (8), Concrete Arches and Fireproofing (3), Structural Steel (4), Cement Finish (4), Furnishing Granite, Cut Stone, Marble or Manufactured Stone (5), Setting Granite, Cut Stone, Marble or Manufactured Stone (3), Furnishing Terra Cotta (4), Setting Terra Cotta (3), Vault Lights (2), Mail Chutes (2), Caulking (2), Metal Window Frames and Sash (4), Roofing and Sheet Metal Work (7), Carpentry (8), Architectural Iron (8), Architectural Bronze (3), Metal Furring and Lathing (3), Plastering (5), Interior Marble, Slate and Structural Glass (5), Terrazzo and Mosaic (4), Tile (Keramic) (5), Hollow Metal Work (6), Metal Covered Wood (5), Glass and Glazing (3), Painting (3), Window and Door Screens (3), Weatherstrips (3).



FRANK BARCUS SUBMITS A SKETCH OF AN ENTRANCE PORCH ON DETROIT'S FIRST SLUM CLEARANCE PROJECT. THE ALUMINUM POSTS WERE DESIGNED AS 1½" x 2" BUT, AS THIS ANIMATED DETAIL SHOWS, IT WAS FOUND ADVISABLE TO DOUBLE THEIR SIZE TO ALLOW FOR THE SPECIAL USES INDICATED ABOVE


-AN-ANNOUNCEMENT-
THE ANNOUNCEMENT OF AN AWARD TO MR. & MRS. ROLAND A. YAEGER OF A BABY GIRL AT 11:30 A.M. ON WEDNESDAY, FEB. 19, 1936 TO BE NAMED DIANE VIRGINIA.
BIDS WERE OPENED & ANNOUNCED AT THE GENESEE HOSPITAL, ROCHESTER, N.Y. BY DR. SHIRLEY SNOW, JR.
-GENERAL-CONDITIONS-
THE PARTY GAINING THE AWARD MUST PUT FORTH EVERY EFFORT TO CULTIVATE & EDUCATE THE NEOPHYTE IN THE ARTS OF LIVING, TO THE BEST OF THEIR ABILITY.
THEY MUST CONFORM STRICTLY TO THE REGULATION OF FORMULAE AS PRESCRIBED.
THEY MUST ENDEAVOR TO REGULATE THE NEOPHYTE'S PERIODS OF CRYING SO AS TO NOT DISTURB THE NEIGHBORS.
-SPECIFICATIONS-
WEIGHT — 5 LBS-3 OZ.
HEIGHT — 14 INCHES
EYES — BLUE
COMPLEXION — ROSEATE
HAIR — BROWN & IF POSSIBLE, CURLY
INGREDIENTS — A BUNDLE OF JOY, FULL OF SUGAR & SPICE & EVERYTHING NICE.
-INSPECTION-
FOLLOWING TWO WEEKS AFTER THE NEOPHYTES BIRTH, SHE WILL BE READY FOR INSPECTION BY THOSE INTERESTED.

VITAL STATISTICS SET IN ORIGINAL FORM BY MR. ROLAND A. YAEGER

Summer Art Courses at Penn State

For the tenth successive summer, the Art Department of The Pennsylvania State College Summer Session will be under the direction of Leon Loyal Winslow. Listed among the instructors will be found names already familiar to those engaged in art teaching. Besides Mr. Winslow the faculty will include Walter H. Klar, C. Valentine Kirby, Hobson Pittman, Lee Townsend, Ivan Rigby, Margie Coleman Harris, Harold E. Dickson, Andrew W. Case, and Mildred E. Cox.

The widespread need for better trained teachers and supervisors of art will be met at The Pennsylvania State College Summer Session of 1936 by a number of undergraduate and graduate courses, to be announced in a separate Art Bulletin. These courses include freehand drawing and design, the organization of teaching material, painting in oil and in water color, crafts, the history of art, sketching from the human figure, industrial art, modeling, commercial or advertising art, and supervision and research in art education.

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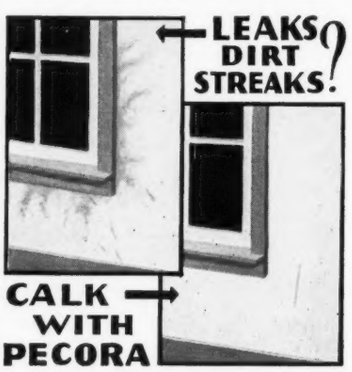
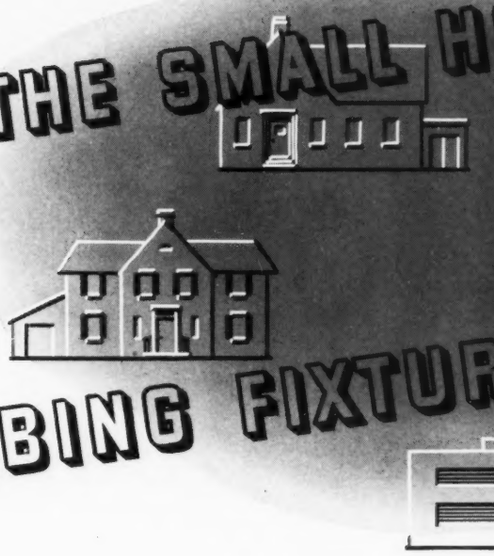


FOR THE SMALL HOME OF 1936



PLUMBING FIXTURES BY CRANE

DESIGN, arrangement and materials in small home construction have come under the critical microscope. Everything must stand enlightened tests—the old as well as the new. The small house of 1936 is going to hit a new high—in practicability, in honesty of materials, in beauty, in economy.

Certain established pieces of home equipment, designed and engineered with an eye to the future, will survive the most acute appraisal. Crane fixtures for the bath, kitchen, laundry and heating plant will be among these. For high quality, convenience, beauty and economy are inherent in them.

To the man who built yesterday, and the man who is going to build tomorrow, Crane fixtures represent what he most desires in equipment for his home. We present herewith five Crane products for bath, laundry, and kitchen. They will make the small home of 1936 a better place in which to live. They can be selected with full confidence that the owner could ask no more in beauty and convenience, no less in cost.

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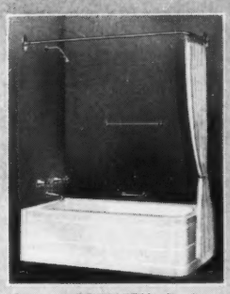
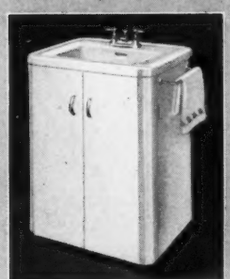
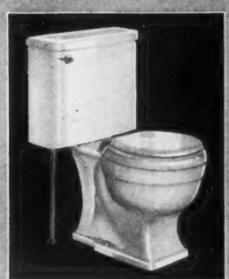


Crane CORWITH Bath—Trim, graceful. Porcelain enamel on durable cast iron. A variety of fixtures, including built-in shower.



Crane CORONADA Lavinet—A cabinet lavatory. Generous space for towels, toiletries. Rainier fixture gives greater slab space.



Crane MAURCLONIA Closet—A close-coupled closet. No connections visible. Reverse trap with jet. Efficient, moderate in cost.

Crane EVERBRITE Laundry Tub—Glistening solid porcelain (all clay), rounded corners, easy to keep clean, impervious to stains, low in cost.

Crane SUNNYSIDE Kitchen Sink. Enameled durable cast iron. Steel cabinet with drawers and storage space ingeniously arranged.

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New Art College in California

Announcement has been made of the establishment of the first art college in the West. The new college, to be called California College of Arts and Crafts, is located in Oakland and is the outgrowth of the California School of Arts and Crafts, founded more than a quarter of a century ago. Frederick H. Meyer, formerly director of the parent institution, has been elected first president of the new institution, according to Dr. William S. Porter, president of the board of trustees, who made the announcement.

The new institution will be a fully accredited college of arts and crafts for men and women. Its work is to be carried forward in three schools: School of Fine Arts, School of Applied Arts, and School of Art Education. In each of these schools the college will offer academic and professional training leading to degrees, as well as special professional courses designed for non-degree students.

California College of Arts and Crafts will have the distinction of being the only art institution on the Pacific Coast authorized to grant college degrees. It is empowered by the State of California to grant the following degrees: Bachelor of Fine Arts, Bachelor of Applied Arts, Bachelor of Art Education. The new institution will occupy the buildings and campus of the former school, located at Broadway and College Avenue, Oakland.

Summer Courses at Michigan

The College of Architecture, University of Michigan, will again conduct classes during the coming summer. Instruction will be offered from June 29 to August 21 in architectural drawing, all under-graduate and graduate architectural design, elements of office practice, and in outdoor drawing and painting.

Booth Fellowship Renewed

The George G. Booth Travelling Fellowship in Architecture has been renewed this year and the competition in design will be conducted during the two weeks beginning on June 22. The competition is open to all graduates of the College of Architecture, University of Michigan, who have not reached their thirtieth birthday by that date.

Princeton School of Architecture Honored

For the second time in the last four years, the School of Architecture of Princeton University was awarded the Medal given annually by the Groupe Americain, Société des Architectes Diplomés par le Gouvernement Français. The winner is selected on the basis of the record made by its students in the competitions in Architectural Design conducted by the Beaux-Arts Institute of Design in New York. The faculty, curriculum and program of the School must also be approved by the Société.

Princeton's Beaux-Arts record this year was very impressive. During 1934-35, a total of 851 drawings from all parts of the United States, and even Canada and Mexico, were approved by local preliminary juries and sent to New York. Sixteen of these were voted "First Medals" and thirty were awarded "Second Medals." Princeton entered only 34 drawings but received 4 First and 7 Second medals. In other words with only 4% of the total number of contestants, Princeton won 25% of the highest awards.

Two students of the Princeton School—M. C. Branch, Jr., and Joseph Ceruti—tied for second place as individual scorers in Class "A" competition, and received special medals in recognition of their work.

POSTER DESIGN BY WEIMER PURSELL OF CHICAGO, AWARDED THE $200 SECOND PRIZE IN COMPETITION SPONSORED BY THE INSTITUTE OF FOREIGN TRAVEL. THE FIRST PRIZE DESIGN WAS PUBLISHED IN PENCIL POINTS' MARCH ISSUE

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Your local terrazzo contractor is ready and willing to aid you in planning terrazzo floors for residences you design. A phone call or card sent to him will bring you the information you want—no obligation to you, of course. Or write to the Secretary, National Terrazzo and Mosaic Association, Inc., 524 Brook Street, Louisville, Ky., for established specifications for Terrazzo.

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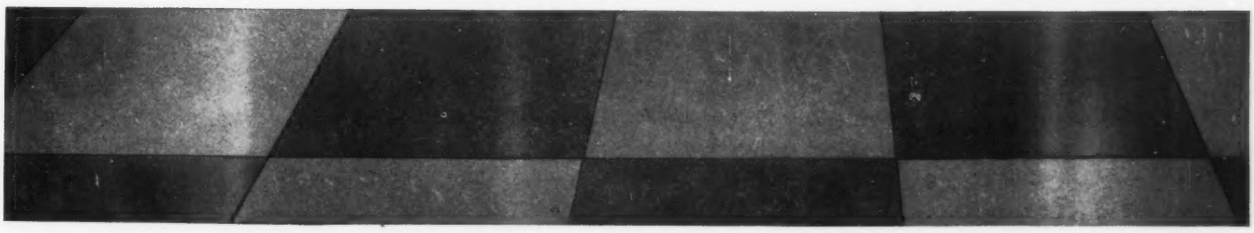
THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION

SECRETARY'S OFFICE: 524 BROOK ST., LOUISVILLE, KY.



New Travelling School for European Study

During the Season of 1936-37 (Sept. 26 to June 3) the Beacon Hill School of Design of Boston will inaugurate a travelling school in Europe, which will combine regular school work with European travel and research. The school will reside for several weeks in each of the art centers. The instructors travelling with the school will be Frank J. Robinson, A.I.A., A. Kingman Paine, Jr., and Miss Barbara Bradford, instructor at the Boston Museum of Fine Arts, who will have charge of women students. Courses will be given in oil painting, water-color painting, architecture, interior decoration and design. Information may be obtained from the school at 72 Myrtle St., Boston, Mass.

Ralph Hacker to Study New York Schools

Mr. Ralph Evans Hacker, a member of the firm of Hacker & Hacker, School Architects, with offices at Fort Lee, New Jersey, has recently been appointed Architect to the Building Study of the Regents' Inquiry into the Character and Cost of Public Education in the State of New York.

Mr. Owen D. Young is Chairman of the Regents' Committee in charge of the Inquiry. Dr. Luther Gulick, Director of the New York Bureau of Municipal Research of Columbia University, is the Director of the Inquiry.

Design for a Cosmosarium for 1939 Fair

The accompanying drawing shows a proposed Cosmosarium designed by Peter J. Bitterman, Architect, which has attracted considerable attention in New York as a possible feature of the coming World's Fair of 1939.

The Cosmosarium differs from a planetarium in that in a planetarium one sees the skies as they appear to us from the earth while in a cosmosarium one sees the earth in space as it would appear to us if we were projected to a distance of 20,000 miles out in space. This would afford us a spectacle we have all at some time wished to experience and would do for us what a trip to the moon would offer us. The distance of 20,000 miles is about one-twelfth the way to the moon.

The cosmosarium, an entirely new conception, consists of a circular base housing exhibition halls, etc. Out of this base rise three 64-foot buttresses supporting a full spherical dome 128 feet in diameter. This great spherical dome will be covered with vitreous tiles of a dark blue color on the outer surface upon which would be traced in gold the figures symbolic of the constellations.

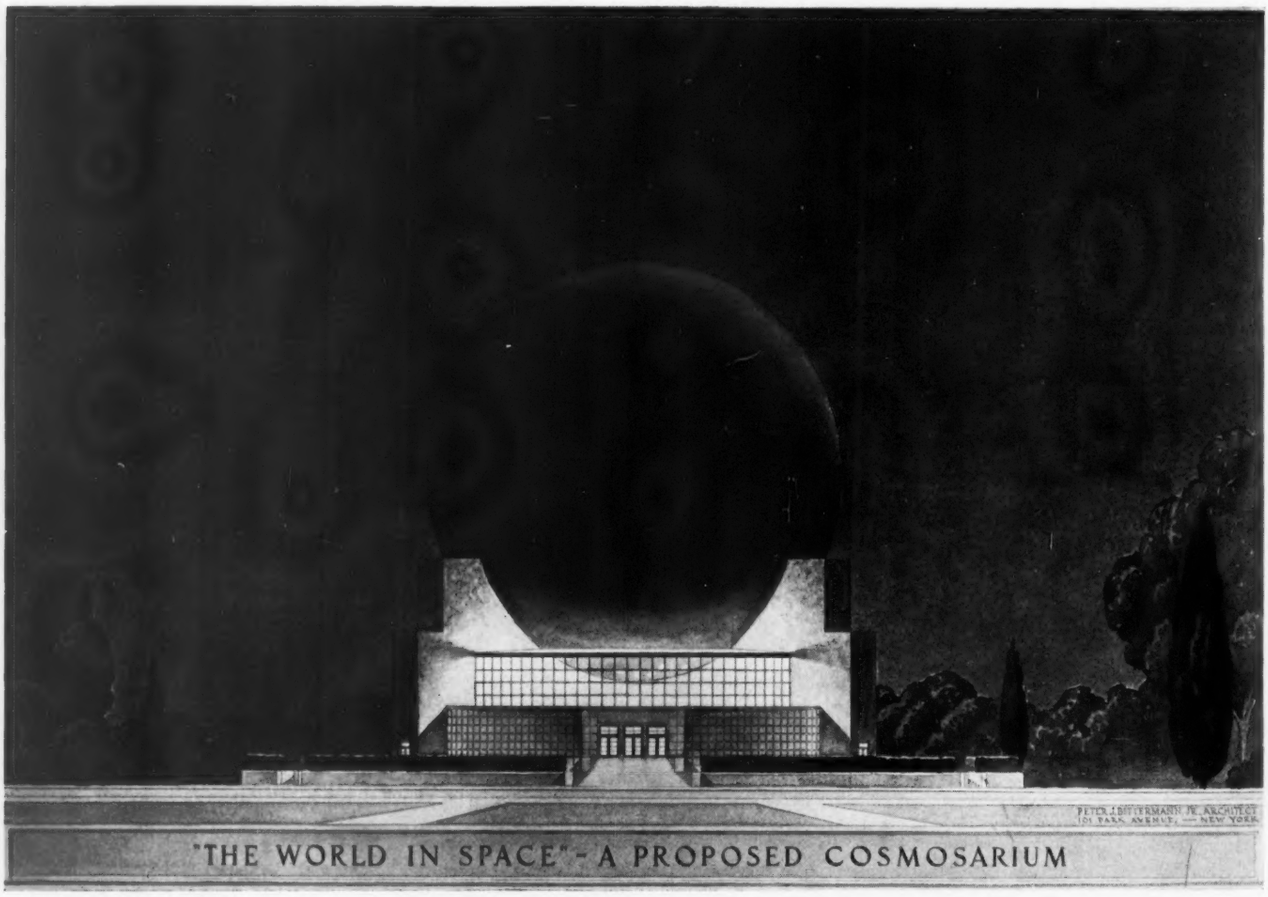
An interesting feature of this design is that the customary windows are missing since the lower story is entirely of masonry. Above this masonry, however, is a clerestory entirely of glass which would light the exhibition halls in the daytime and which would throw light at night on the great sphere above it.

Inside this sphere is a second and smaller sphere, 100 feet in diameter, representing space, with the earth 20 feet in diameter revolving upon its axis in the center. This inner sphere would be entirely dark except for the stars and planets studding its surface in a true representation of space.

Between the two spheres described would be two spiralling ramps, one for ascending, one for descending, making it possible to handle great numbers of spectators without the confusion so common in all places where great numbers are entertained.

From points of vantage along these ramps spectators would observe the earth in space.

The cost of the proposed cosmosarium is estimated at about two millions of dollars, including the exhibits.



SOMETHING NEW UNDER THE SUN—A COSMOSARIUM DESIGNED BY PETER J. BITTERMAN, ARCHITECT. SEE TEXT ABOVE

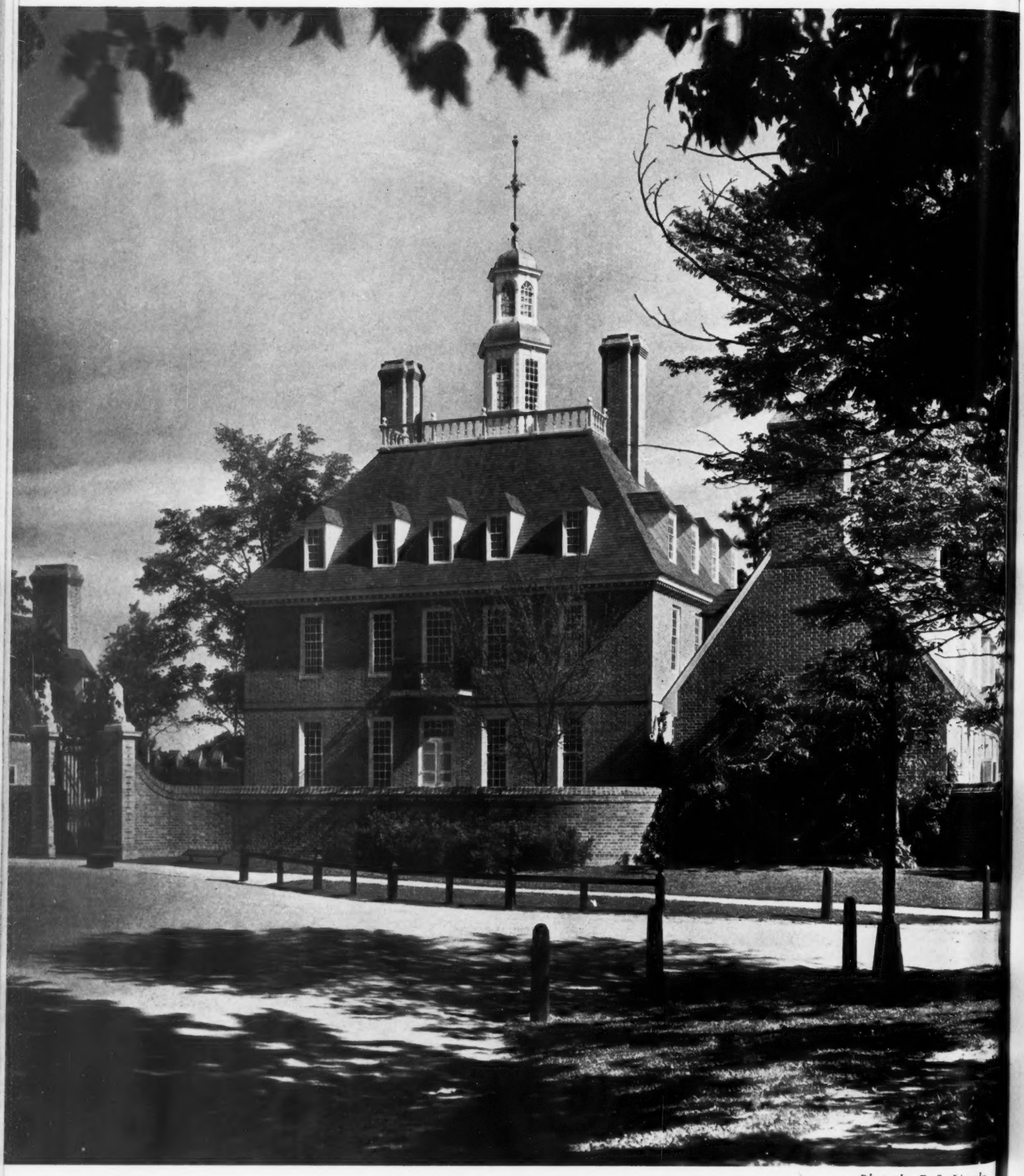


Photo by F. S. Lincoln

GOVERNOR'S PALACE AT WILLIAMSBURG, VIRGINIA, AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW & HEPBURN, ARCHITECTS

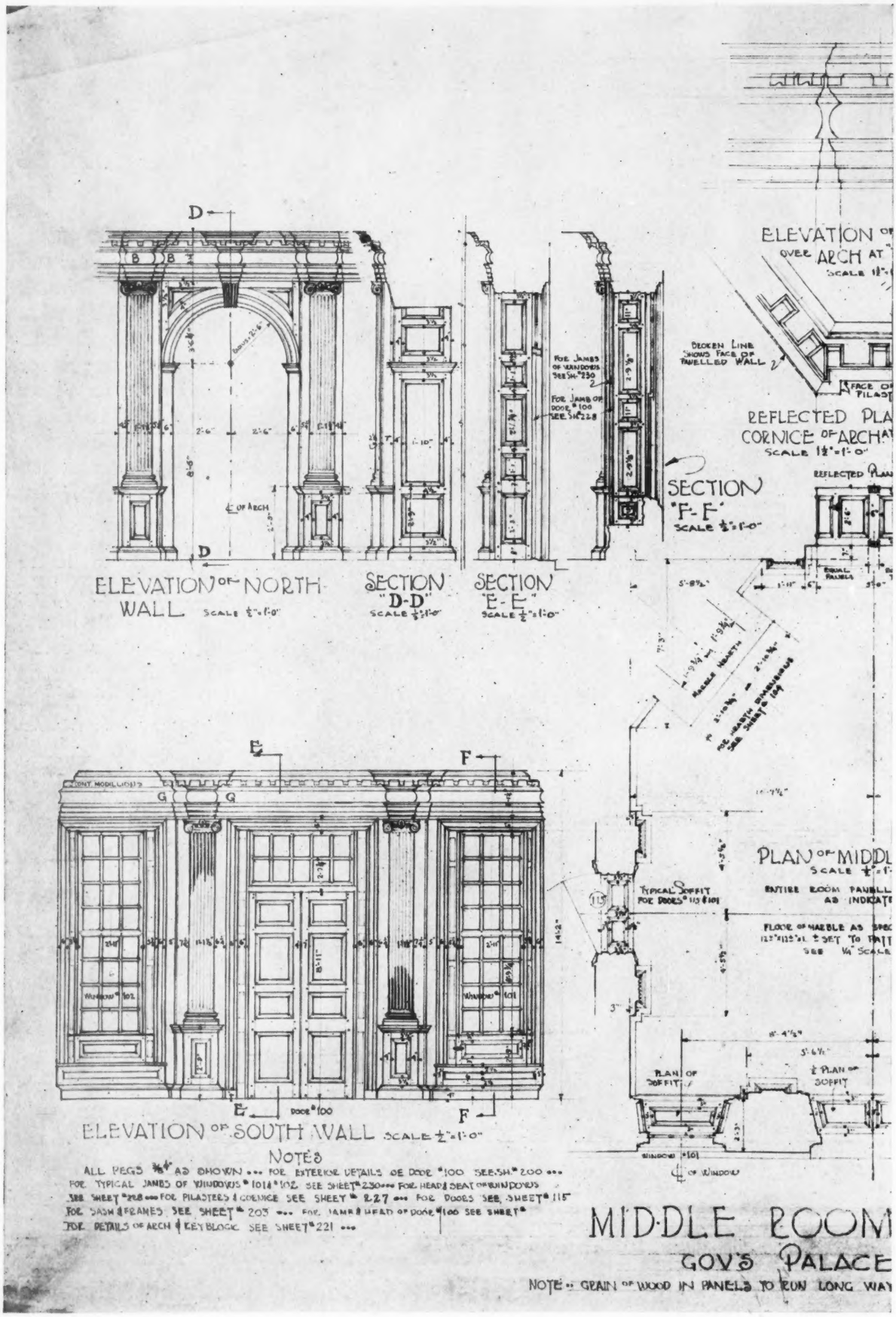
THE RESTORATION AT WILLIAMSBURG

PERRY, SHAW & HEPBURN, ARCHITECTS

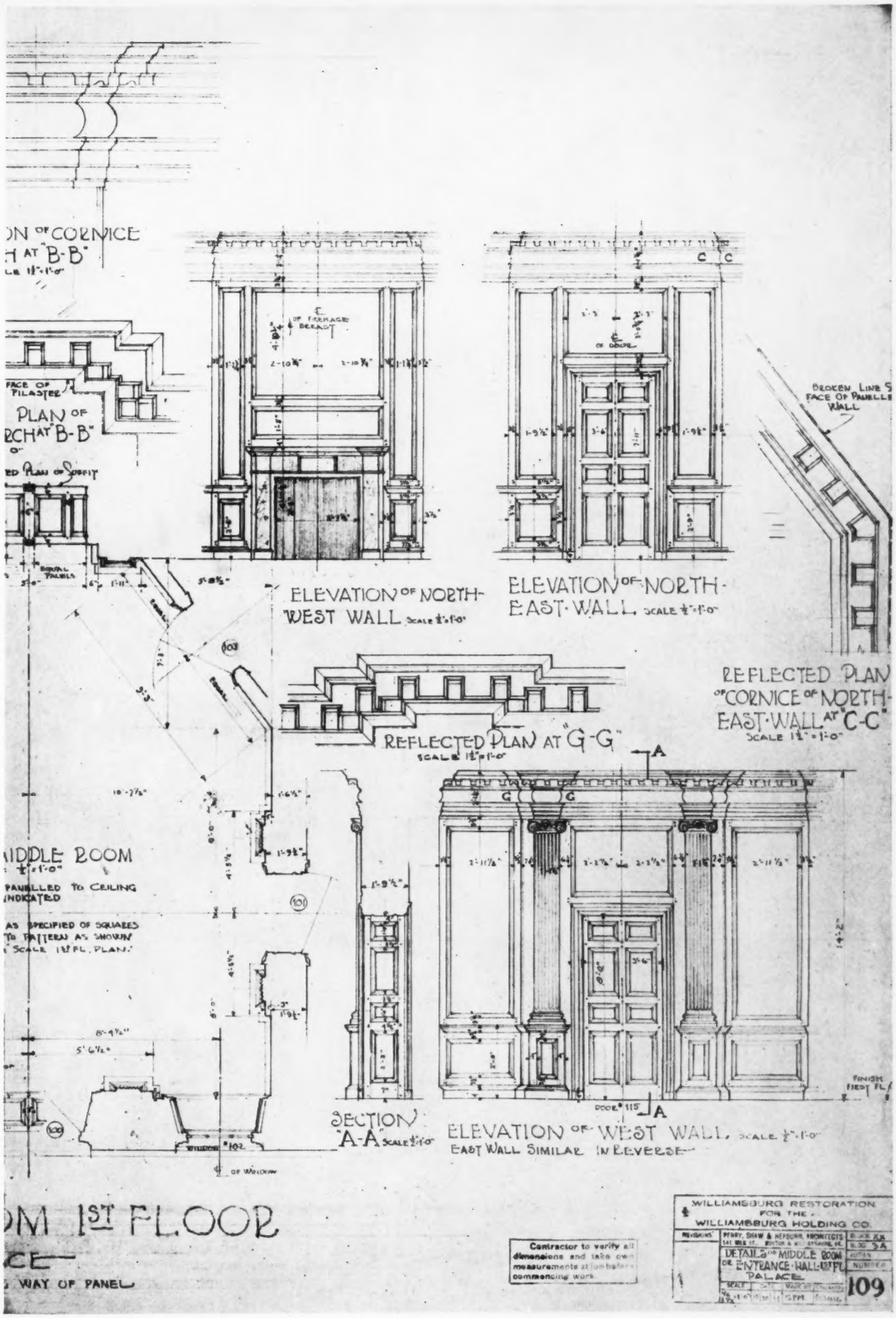
THE American Institute of Architects—first, by choosing to hold its Sixty-eighth Annual Convention near and in Williamsburg, Virginia (thus giving delegates from all parts of the country a chance to see the work that has been done during the past several years in this Colonial town); and, second, by conferring Testimonials of Honor upon those who inspired, financed, and carried out a most remarkable project (namely, Dr. William A. R. Goodwin, Rector of the Bruton Parish Church; John D. Rockefeller, Jr., the Donor; Perry, Shaw & Hepburn, the Architects; and Arthur A. Shurcliff, the Landscape Architect)—has focussed the profession's attention at this time on the Restoration of Colonial Williamsburg.

What has been done there has been admirably presented in photographic form by *The Architectural Record* of December, 1935, and later in the *American Architect*, but the Editors of PENCIL POINTS felt that their professional audience would like to peek behind the scenes, so to speak, and see at least a few of the immense number of detail drawings (upwards of ten thousand it has been estimated) that were of necessity made in carrying out the undertaking. Accordingly, after securing permission from Mr. William Graves Perry, and the promise of his cooperation, we went to Williamsburg and borrowed a number of the originals which we have reproduced on the following pages.

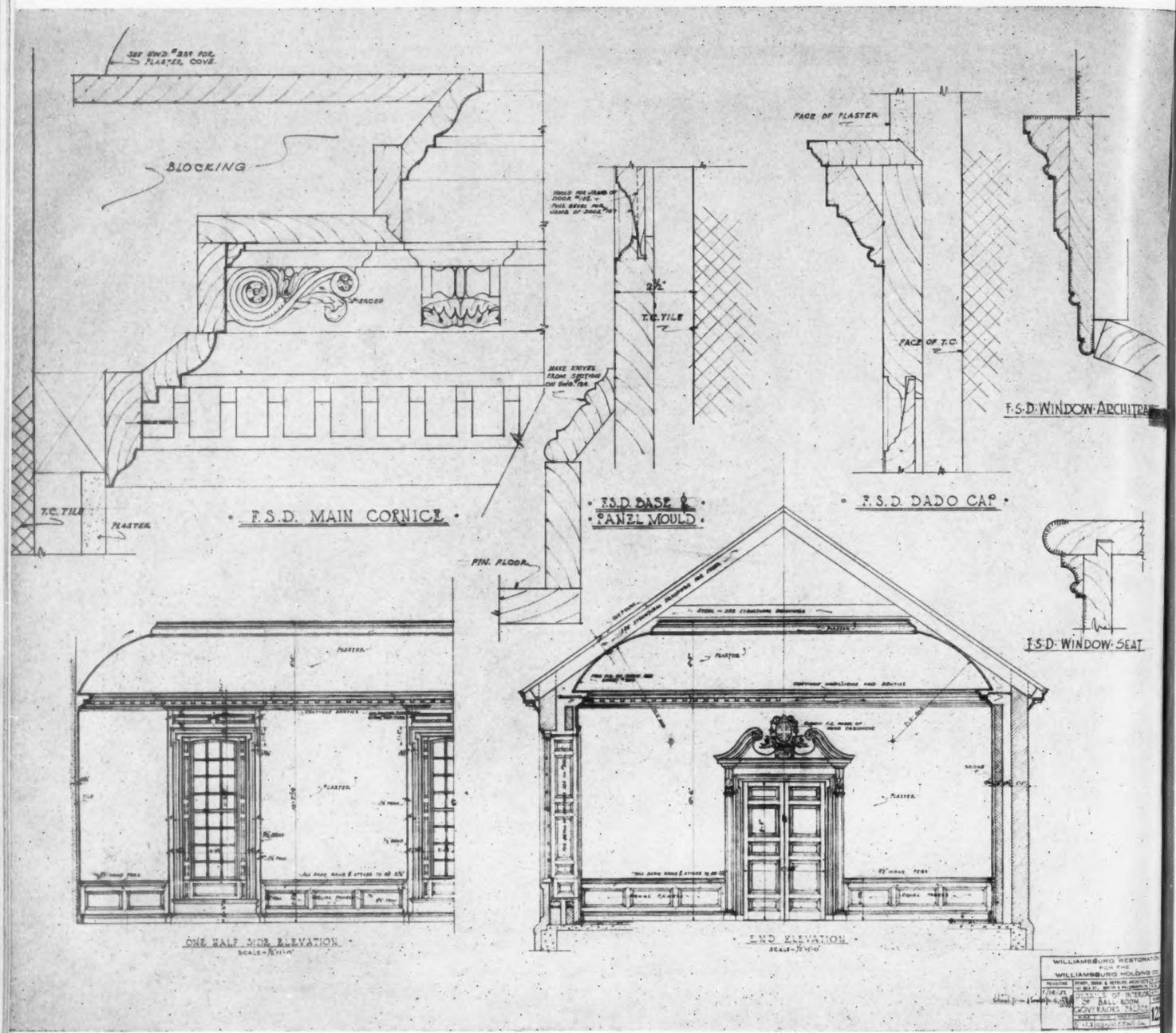
These drawings were selected with the idea of giving more definite information than can be had from photographs concerning a few of the many points of design that give to this fine early Virginia architecture its distinctive flavor. If they are studied in connection with the photographic records published elsewhere, they will give the discerning architect and designer a great deal of information which, properly digested and used with discretion, will help him to catch and apply in his own work, when appropriate, the spirit but not the letter of the Colonial work of Tidewater Virginia. We are assuming that the intelligence of our professional readers is sufficient safeguard against the stupid copying or even adaptation, in inappropriate places, of the details shown. The sincere thanks of all concerned are due to the Architects, Messrs. Perry, Shaw & Hepburn (and to Colonial Williamsburg, Inc.), for their generosity in making these private records available for study by their fellow practitioners.


ELEVATION OF NORTH WALL SCALE ½"=1'-0"
SECTION "D-D" SCALE ½"=1'-0"
SECTION "E-E" SCALE ½"=1'-0"
SECTION "F-F" SCALE ½"=1'-0"
ELEVATION OF SOUTH WALL SCALE ½"=1'-0"
NOTES
ALL PEGS ⅜" AS SHOWN ••• FOR EXTERIOR DETAILS OF DOOR #100 SEE SH.# 200 ••• FOR TYPICAL JAMBS OF WINDOWS #101 & #102 SEE SHEET #230 ••• FOR HEAD & SEAT OF WINDOWS SEE SHEET #228 ••• FOR PILASTERS & CORNICE SEE SHEET #227 ••• FOR DOORS SEE SHEET #115 FOR SASH & FRAMES SEE SHEET #203 ••• FOR JAMB & HEAD OF DOOR #100 SEE SHEET # FOR DETAILS OF ARCH & KEYBLOCK SEE SHEET #221 •••
REFLECTED PLAN CORNICE OF ARCH
SCALE 1½"=1'-0"
PLAN OF MIDDLE
SCALE ½"=1'-0"
MIDDLE ROOM
GOV'S PALACE
NOTE:- GRAIN OF WOOD IN PANELS TO RUN LONG WAY

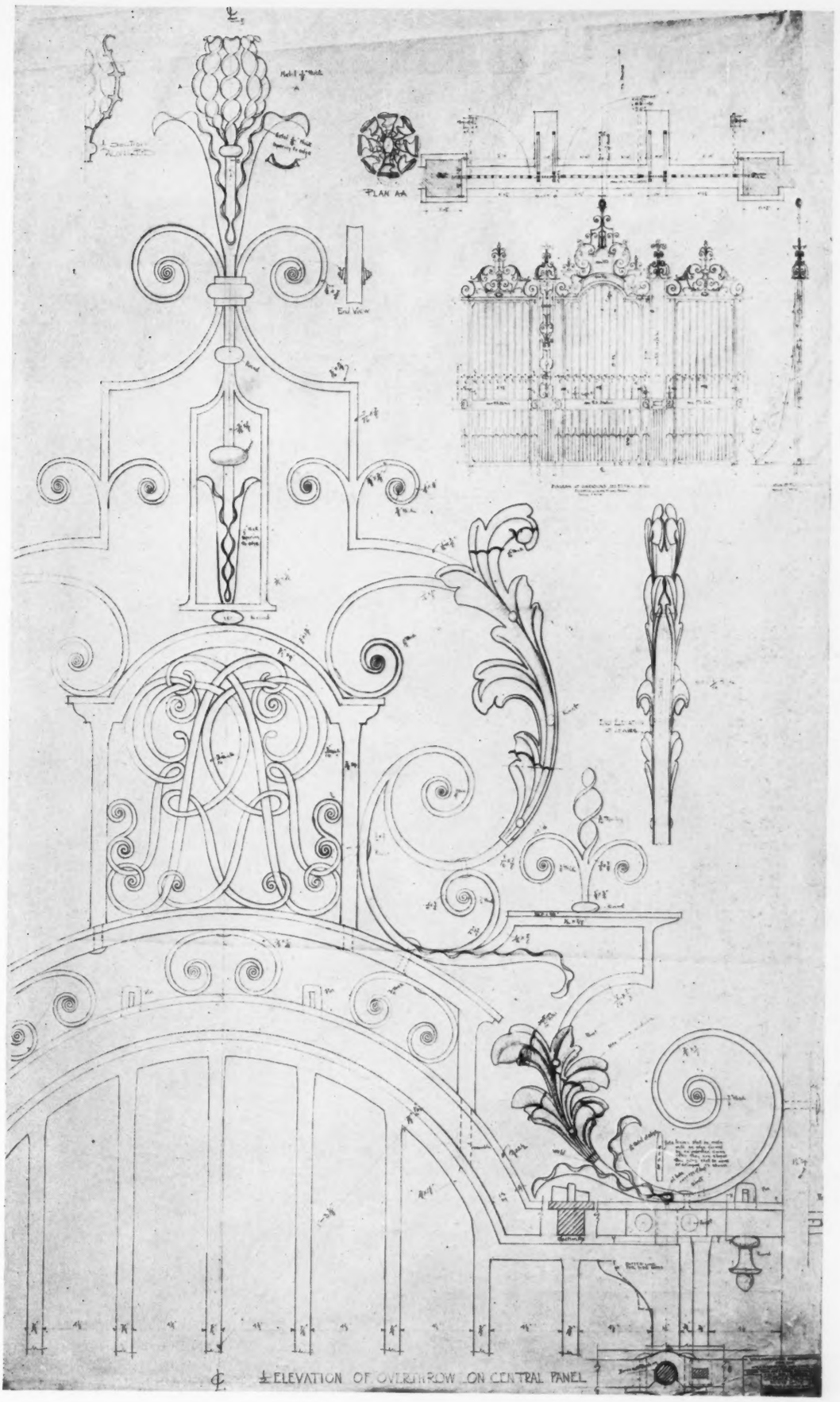
DETAILS OF "MIDDLE ROOM" OR ENTRANCE HALL OF GOVERNOR'S PALACE AT WILLIAMSBURG AS IT HAS BEEN


ELEVATION OF NORTH-WEST WALL
ELEVATION OF NORTH-EAST WALL
REFLECTED PLAN OF CORNICE OF NORTH-EAST WALL AT "C-C"
REFLECTED PLAN AT "G-G"
SECTION "A-A"
ELEVATION OF WEST WALL
EAST WALL SIMILAR IN REVERSE
PLAN OF ARCH AT "B-B"
MIDDLE ROOM
1ST FLOOR
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG HOLDING CO.
PERRY, SHAW & HEPBURN, ARCHITECTS
DETAILS OF MIDDLE ROOM OR ENTRANCE HALL 1ST FL. PALACE
109
Contractor to verify all dimensions and take own measurements at job before commencing work.

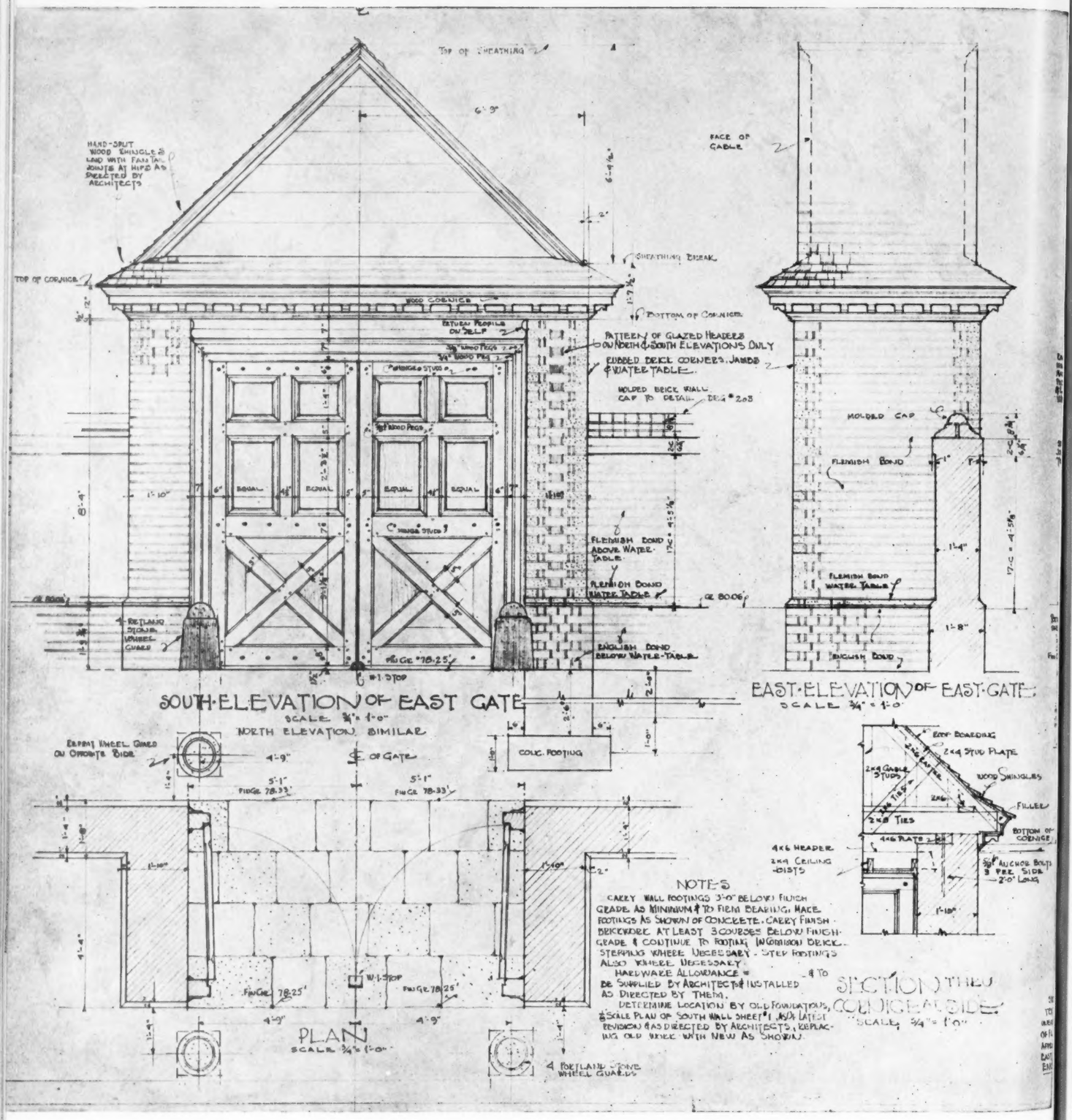
RESTORED UNDER DIRECTION OF PERRY, SHAW & HEPBURN, ARCHITECTS, FOR THE WILLIAMSBURG HOLDING CO.



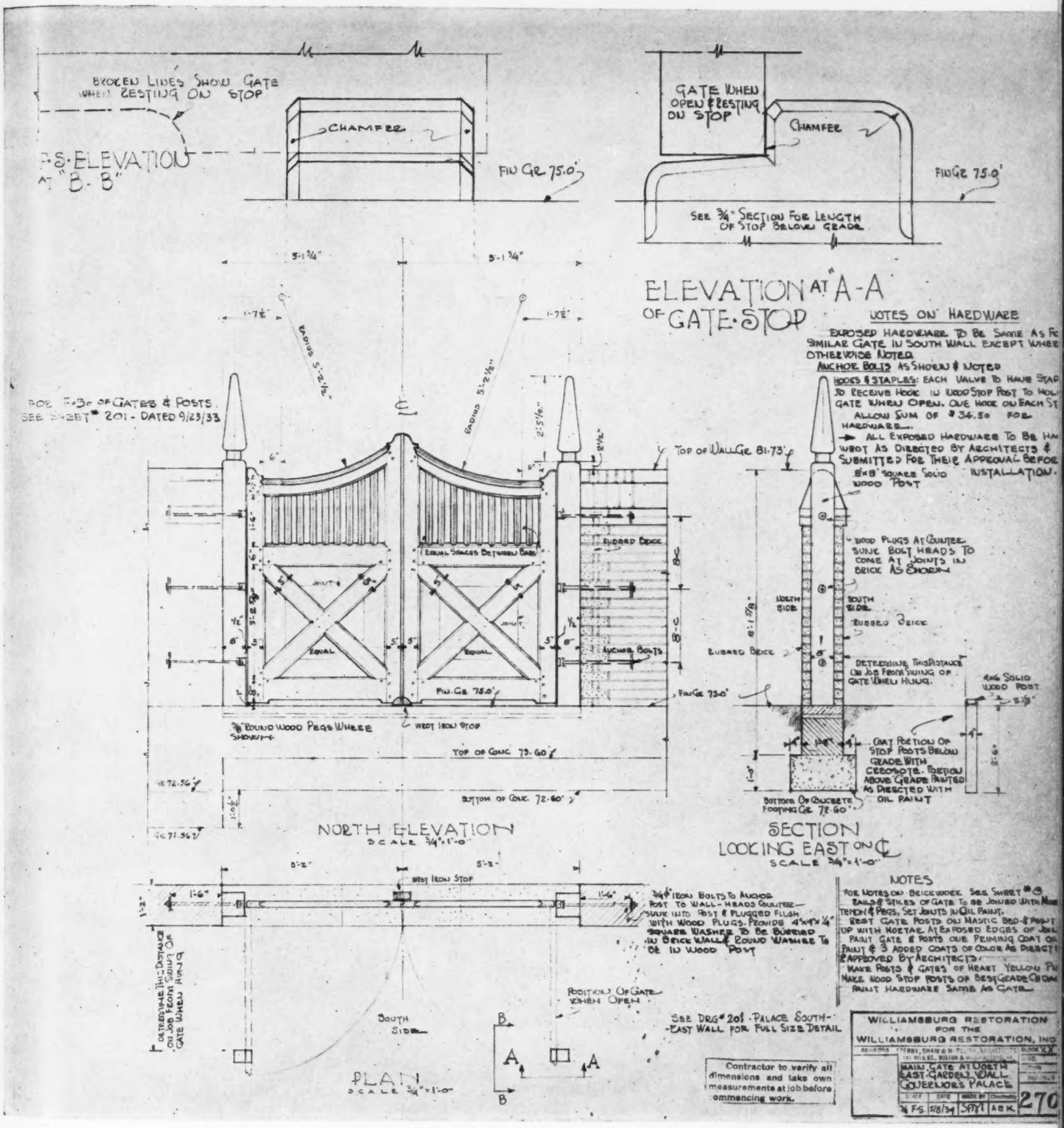
DETAILS OF INTERIOR OF BALLROOM IN THE GOVERNOR'S PALACE AT WILLIAMSBURG. THE RICH BUT NOT OVER ELABORATE CORNICE AND PANELED DADO CONTRIBUTE TO THE STATELY DIGNITY OF THE WELL PROPORTIONED ROOM AS RESTORED BY PERRY, SHAW, AND HEPBURN, ARCHITECTS



NORTH GATE OF GOVERNOR'S PALACE AS RESTORED BY PERRY, SHAW & HEPBURN, ARCHITECTS

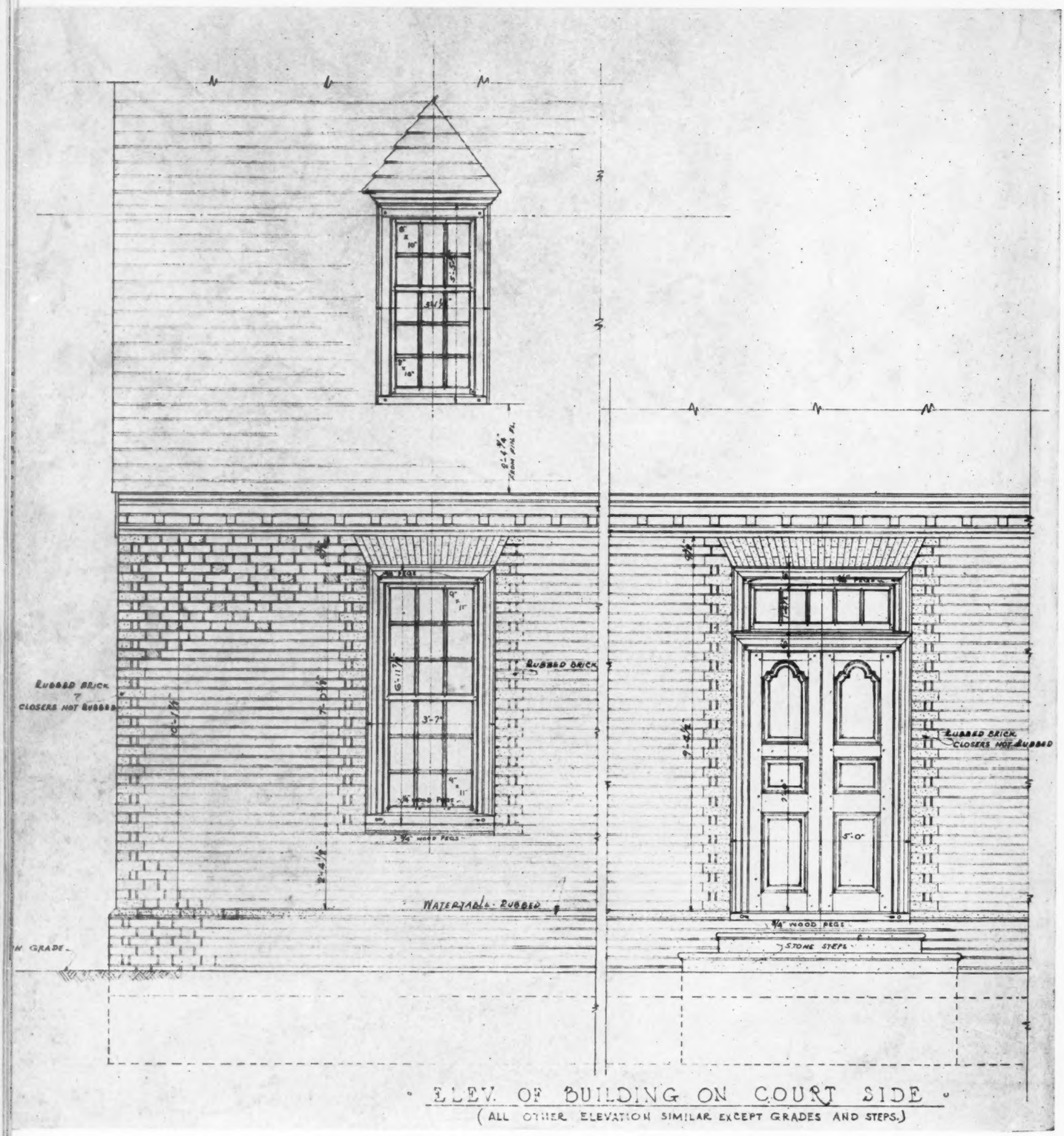

SOUTH ELEVATION OF EAST GATE
SCALE 3/4" = 1'-0"
NORTH ELEVATION SIMILAR
EAST ELEVATION OF EAST GATE
SCALE 3/4" = 1'-0"
PLAN
SCALE 3/4" = 1'-0"
SECTION THRU COLONIAL SIDE
SCALE 3/4" = 1'-0"
NOTES
CARRY WALL FOOTINGS 3'-0" BELOW FINISH GRADE AS MINIMUM & TO FIRM BEARING. MAKE FOOTINGS AS SHOWN OF CONCRETE. CARRY FINISH BRICKWORK AT LEAST 3 COURSES BELOW FINISH GRADE & CONTINUE TO FOOTING IN COMMON BRICK. STEPPING WHERE NECESSARY - STEP FOOTINGS ALSO WHERE NECESSARY.
HARDWARE ALLOWANCE $ TO BE SUPPLIED BY ARCHITECTS & INSTALLED AS DIRECTED BY THEM.
DETERMINE LOCATION BY OLD FOUNDATIONS, & SCALE PLAN OF SOUTH WALL SHEET 1 AND LATEST REVISION AS DIRECTED BY ARCHITECTS, REPLACING OLD BRICK WITH NEW AS SHOWN.
TOP OF SHEATHING
HAND-SPLIT WOOD SHINGLES LAID WITH FAN TAIL JOINTS AT HIPS AS DIRECTED BY ARCHITECTS
FACE OF GABLE
SHEATHING BREAK
TOP OF CORNICE
WOOD CORNICE
BOTTOM OF CORNICE
RETURN MOULD ON SELF
PATTERN OF GLAZED HEADERS ON NORTH & SOUTH ELEVATIONS ONLY
RUBBED BRICK CORNERS, JAMBS & WATER TABLE
MOLDED BRICK WALL CAP TO DETAIL DRG # 203
MOLDED CAP
FLEMISH BOND
FLEMISH BOND ABOVE WATER TABLE
FLEMISH BOND WATER TABLE
ENGLISH BOND BELOW WATER-TABLE
ENGLISH BOND
4 PORTLAND STONE WHEEL GUARDS
ERRAT WHEEL GUARD ON OPPOSITE SIDE
COLONIAL FOOTING
EXIST BOARDING
2x4 STUD PLATE
2x6 GABLE STUDS
WOOD SHINGLES
FILLER
2x8 TIES
BOTTOM OF CORNICE
4x6 HEADER
2x4 CEILING JOISTS
5/8" ANCHOR BOLTS 3 PER SIDE 2'-0" LONG
4 PORTLAND STONE WHEEL GUARDS

SOUTHEAST GATE HOUSE IN WALL OF GOVERNOR'S PALACE AT WILLIAMSBURG. NOTE THE BRICKWORK WITH ENGLISH BOND BELOW WATER TABLE AND FLEMISH BOND ABOVE AND THE MOLDED BRICK WALL CAP WHICH ARE TYPICAL. THE USE OF RUBBED BRICK FOR CORNERS, JAMBS, ETC., IS ALSO CHARACTERISTIC

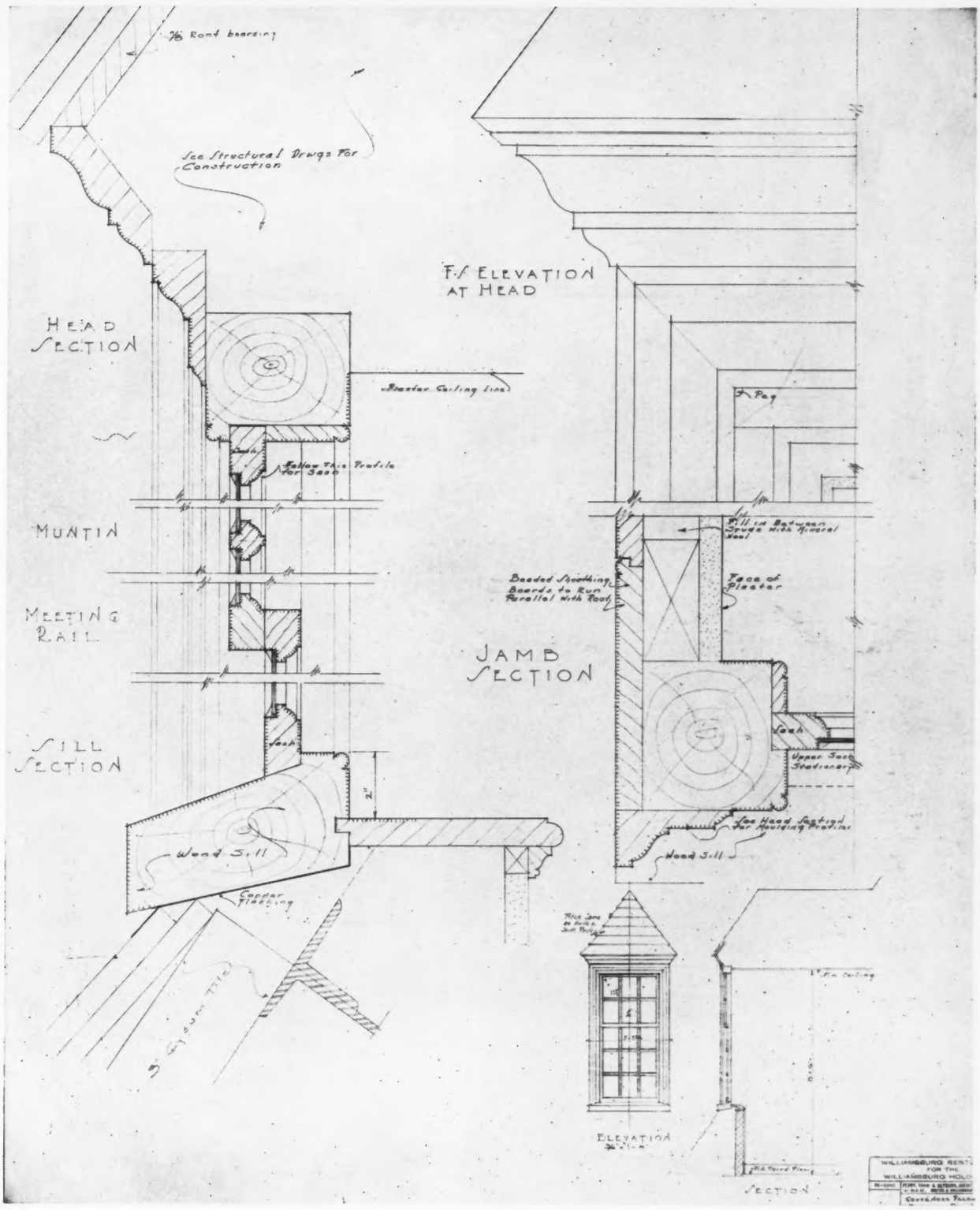

BROKEN LINES SHOW GATE WHEN RESTING ON STOP
CHAMFER
FIN GR 75.0'
GATE WHEN OPEN & RESTING ON STOP
SEE 3/4" SECTION FOR LENGTH OF STOP BELOW GRADE
ELEVATION AT A-A OF GATE-STOP
NOTES ON HARDWARE
EXPOSED HARDWARE TO BE SAME AS FOR SIMILAR GATE IN SOUTH WALL EXCEPT WHERE OTHERWISE NOTED.
ANCHOR BOLTS AS SHOWN & NOTED
HOOKS & STAPLES: EACH VALVE TO HAVE STAP TO RECEIVE HOOK IN WOOD STOP POST TO HOLD GATE WHEN OPEN. GIVE HOOK ON EACH ST
ALLOW SUM OF $34.50 FOR HARDWARE.
ALL EXPOSED HARDWARE TO BE HAN WROT AS DIRECTED BY ARCHITECTS & SUBMITTED FOR THEIR APPROVAL BEFORE INSTALLATION.
FOR F.B.M. OF GATES & POSTS SEE SHEET* 201 - DATED 9/23/33
RADIUS 5'-2 1/2"
EQUAL SPACES BETWEEN BARS
RUBBED BRICK
ANCHOR BOLTS
FIN. GR. 75.0'
3/4" ROUND WOOD PEGS WHERE SHOWN
WROT IRON STOP
TOP OF CONC. 73.60'
BOTTOM OF CONC. 72.60'
NORTH ELEVATION
SCALE 3/4"=1'-0"
TOP OF WALL GR. 81.73'
WOOD PLUGS AT COURSES SUNK BOLT HEADS TO COME AT JOINTS IN BRICK AS SHOWN
NORTH SIDE
SOUTH SIDE
RUBBED BRICK
DETERMINE THIS DISTANCE ON JOB FROM SWING OF GATE WHEN HUNG
4x6 SOLID WOOD POST
CUT PORTION OF STOP POSTS BELOW GRADE WITH CREOSOTE. PORTION ABOVE GRADE PAINTED AS DIRECTED WITH OIL PAINT
BOTTOM OF CONCRETE FOOTING GR. 72.60'
SECTION LOOKING EAST ON ℄
SCALE 3/4"=1'-0"
WROT IRON STOP
3/4" IRON BOLTS TO ANCHOR POST TO WALL - HEADS COUNTER-SUNK INTO POST & PLUGGED FLUSH WITH WOOD PLUGS. REMOVE 4"x4"x1/4" SQUARE WASHER TO BE BURIED IN BRICK WALL & ROUND WASHER TO BE IN WOOD POST
DETERMINE THIS DISTANCE ON JOB FROM SWING OF GATE WHEN HUNG
POSITION OF GATE WHEN OPEN
SOUTH SIDE
PLAN
SCALE 3/4"=1'-0"
SEE DRG* 201 - PALACE SOUTH-EAST WALL FOR FULL SIZE DETAIL
Contractor to verify all dimensions and take own measurements at job before commencing work.
NOTES
FOR NOTES ON BRICKWORK SEE SHEET* ⑧
RAILS & STILES OF GATE TO BE JOINED WITH MORTISE TENON & PEGS. SET JOINTS IN OIL PAINT.
REST GATE POSTS ON MASTIC BED & PAINT UP WITH MORTAR. ALL EXPOSED EDGES OF JOINTS PAINT GATE & POSTS ONE PRIMING COAT OF PAINT & 3 ADDED COATS OF COLOR AS DIRECTED & APPROVED BY ARCHITECTS.
MAKE POSTS & GATES OF HEART YELLOW PINE
MAKE WOOD STOP POSTS OF BEST GRADE CEDAR
PAINT HARDWARE SAME AS GATE.
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG RESTORATION, INC
PERRY, SHAW & HEPBURN
MAIN GATE AT NORTH EAST GARDEN WALL QUEEN'S PALACE
F.S. 5/8/34 S.F.T. A.E.K.
270

DETAILS OF WOOD GATE IN NORTHEAST GARDEN WALL OF GOVERNOR'S PALACE. SUCH DETAILS AS THIS, WORKED OUT BY PERRY, SHAW & HEPBURN, ARE AUTHENTICALLY IN CHARACTER WITH THE PERIOD OF THE ORIGINAL BUILDINGS AND HELP TO GIVE THE TRUE FLAVOR OF COLONIAL TIMES TO WILLIAMSBURG

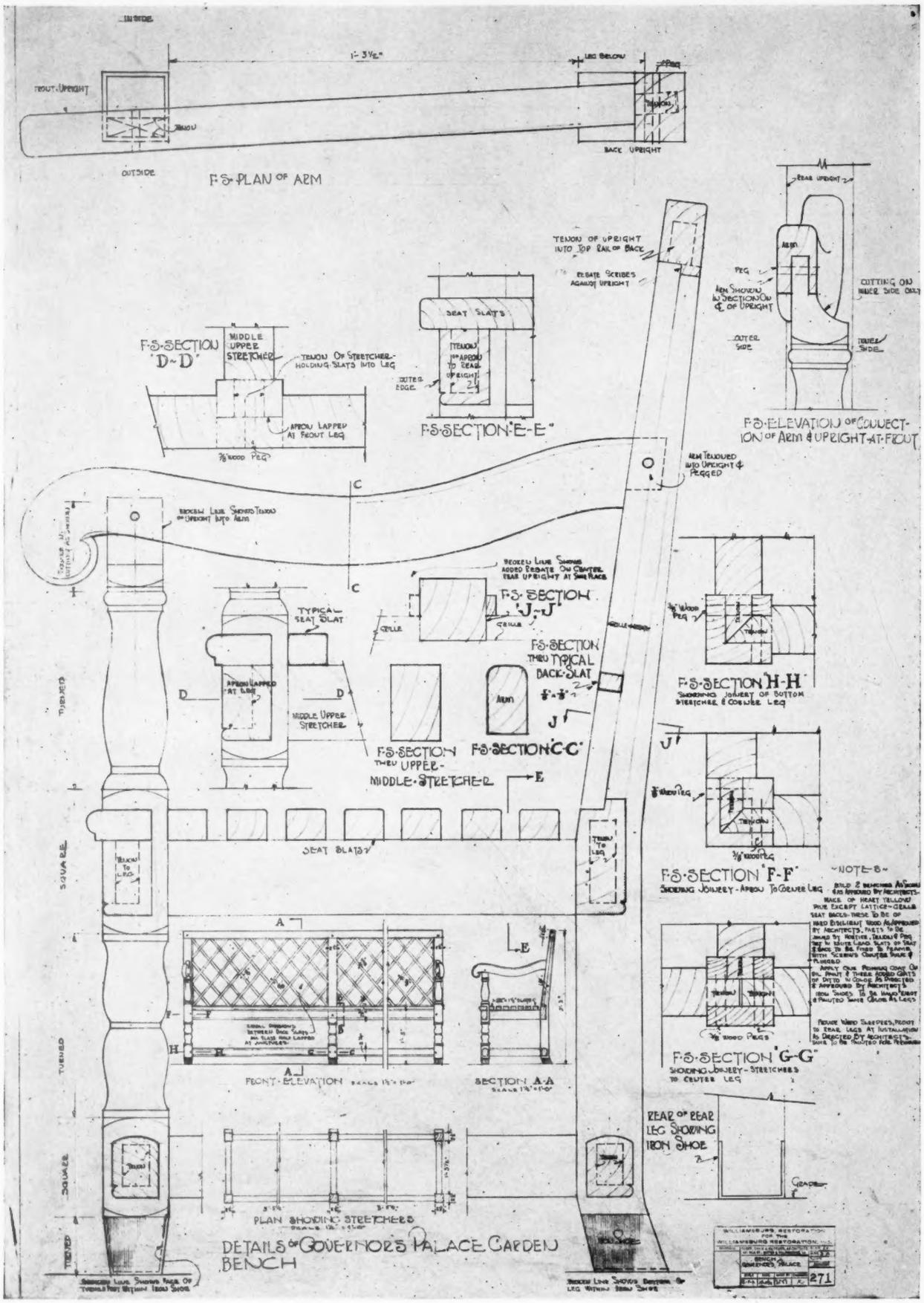
PENCIL POINTS



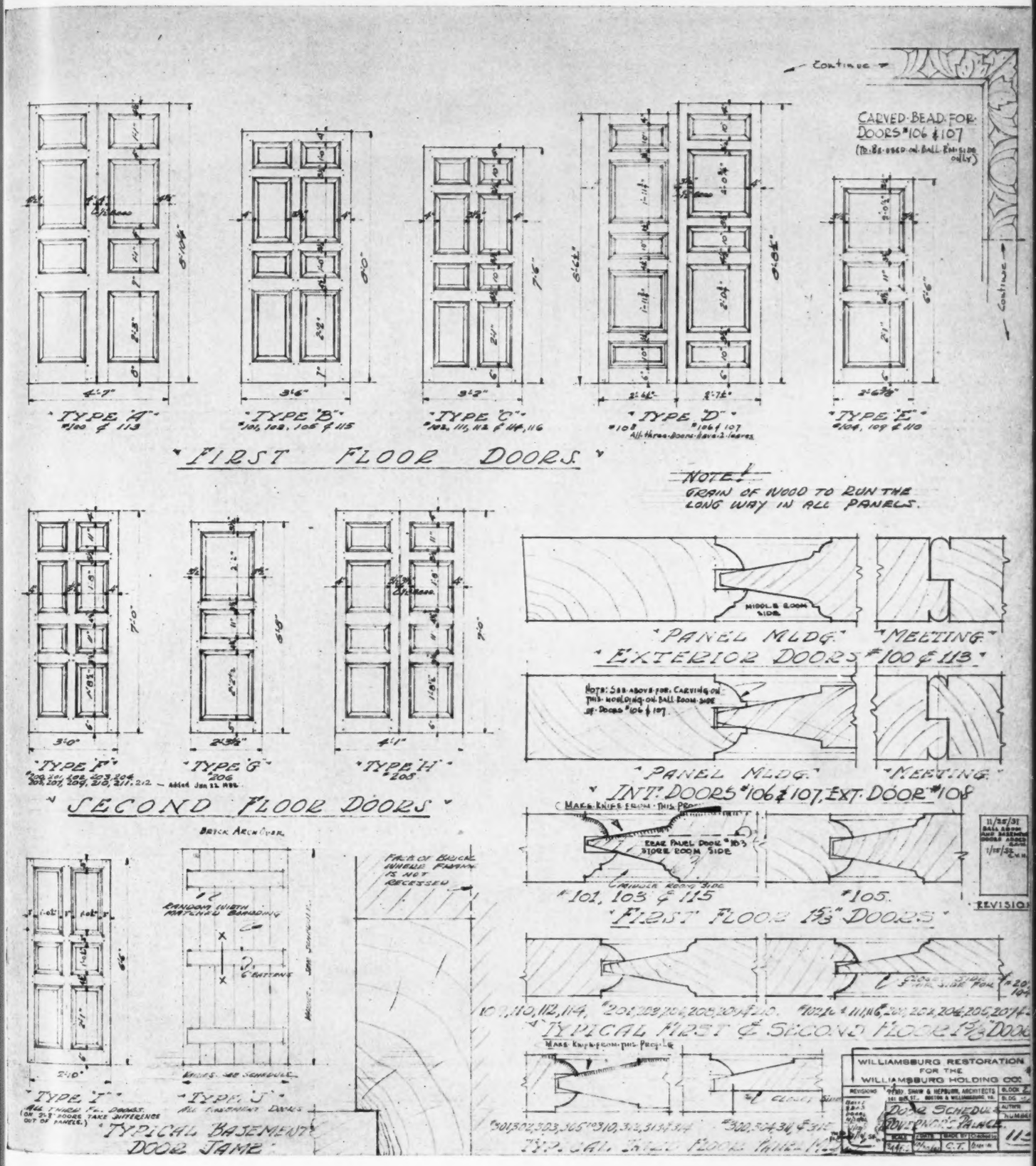
ELEVATION OF ONE OF THE ADVANCE BUILDINGS FLANKING THE FORECOURT OF THE GOVERNOR'S PALACE. NOTE AGAIN THE RUBBED BRICK AS USED FOR CORNERS, JAMBS, WATER TABLE, AND FLAT ARCHES OVER OPENINGS. THE DORMER IS TYPICAL. PERRY, SHAW, AND HEPBURN, ARCHITECTS



A TYPICAL DORMER WINDOW OF THE GOVERNOR'S PALACE AT WILLIAMSBURG IS HERE SHOWN IN DETAIL. THE USE OF BEADED WEATHERBOARDS LAID PARALLEL WITH THE ROOF ON THE CHEEKS OF THE DORMERS AND THE BEADING OF EXPOSED CORNERS OF WOOD MEMBERS IS CHARACTERISTIC OF WILLIAMSBURG WORK.



DETAILS OF BENCH IN GARDEN OF GOVERNOR'S PALACE AT WILLIAMSBURG—PERRY, SHAW & HEPBURN, ARCHITECTS


CARVED BEAD FOR DOORS #106 & 107
(TO BE USED ON BALL ROOM SIDE ONLY)
"TYPE 'A'" #100 & 113
"TYPE 'B'" #101, 103, 105 & 115
"TYPE 'C'" #102, 111, 112 & 114, 116
"TYPE 'D'" #108 #106 & 107
All Three Doors Have 2 Leaves
"TYPE 'E'" #104, 109 & 110
"FIRST FLOOR DOORS"
NOTE! GRAIN OF WOOD TO RUN THE LONG WAY IN ALL PANELS.
"TYPE 'F'" #200, 201, 202, 203, 204, 208, 209, 210, 211, 212 — Added Jan 22 1932
"TYPE 'G'" #206
"TYPE 'H'" #205
"SECOND FLOOR DOORS"
"PANEL MLDG." "MEETING"
"EXTERIOR DOORS #100 & 113"
NOTE: SEE ABOVE FOR CARVING ON THIS MOULDING ON BALL ROOM SIDE OF DOORS #106 & 107
"PANEL MLDG." "MEETING"
"INT. DOORS #106 & 107, EXT. DOOR #108"
MAKE KNIFE FROM THIS PROFILE
REAR PANEL DOOR #103 STORE ROOM SIDE
CRIMPED ROOM SIDE
#101, 103 & 115
#105.
"FIRST FLOOR 1¾" DOORS"
#102 & 111 #116, 201, 202, 204, 205, 207
"TYPICAL FIRST & SECOND FLOOR 1¾" DOORS"
MAKE KNIFE FROM THIS PROFILE
#300, 302, 303, 305, 309, 310, 312, 313, 314
#300, 302, 304, 314 & 315
BRICK ARCH OVER
FACE OF BRICK WHERE FINISH IS NOT RECESSED
RANDOM WIDTH FINISHED BOARDING
2" CENTERS
"TYPE 'I'" ALL THESE DOORS TAKE DIFFERENCE OUT OF PANELS.
"TYPE 'J'" ALL PANELLED DOORS
"TYPICAL BASEMENT DOOR JAMB"
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG HOLDING COR
PERRY SHAW & HEPBURN, ARCHITECTS
DOOR SCHEDULE
GOVERNOR'S PALACE
11/25/31 BALL ROOM AND BASEMENT DOORS ADDED
1/28/32 C.W.H.
REVISION

DOOR DETAILS OF THE GOVERNOR'S PALACE AT WILLIAMSBURG AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN CARRY CONSISTENCY OF SCALE FROM THE BIG DOORS OF THE PRINCIPAL ROOMS RIGHT THROUGH TO THE MINOR ROOMS AND CLOSETS OF THE SECOND AND THIRD FLOORS ABOVE

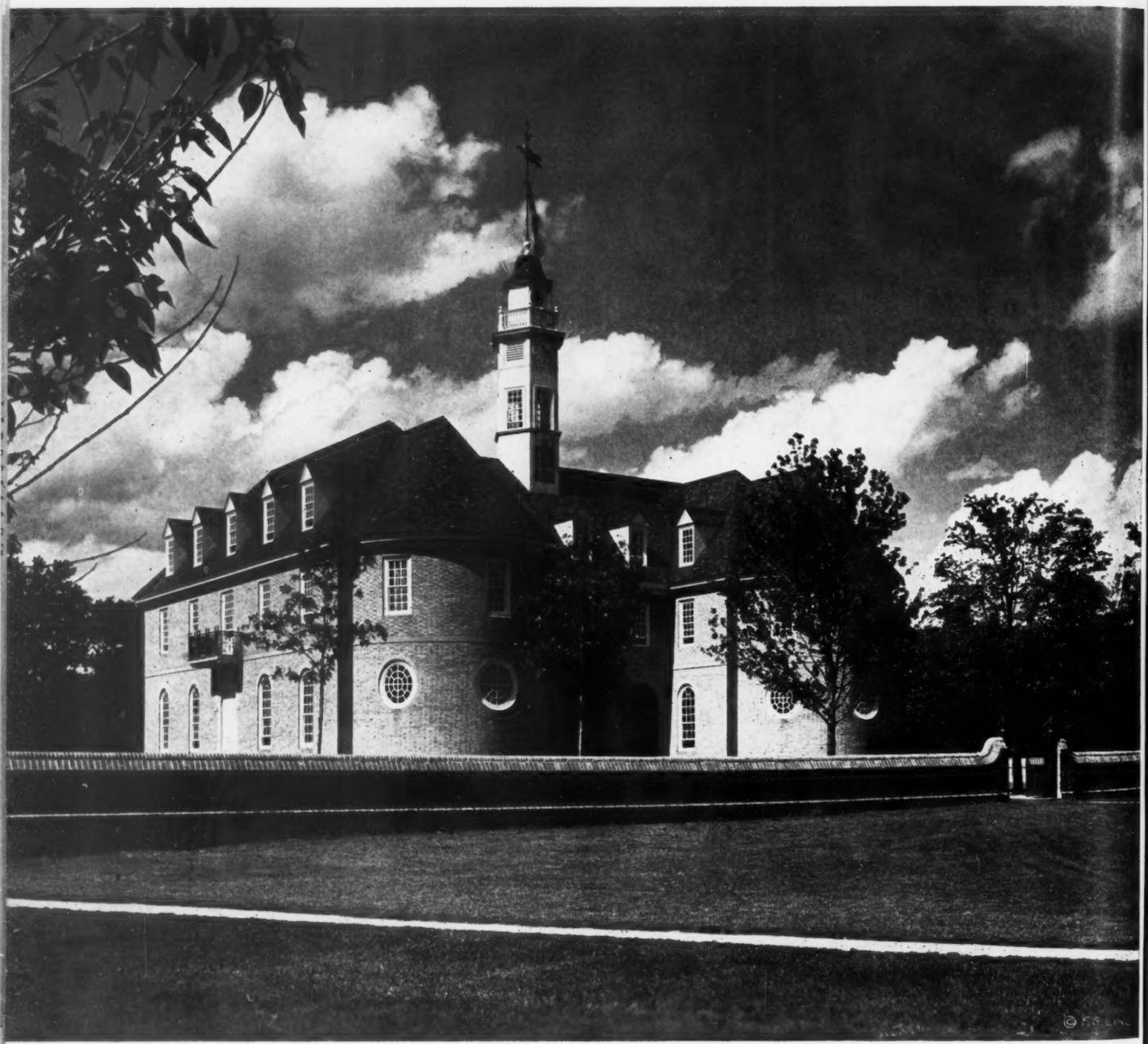
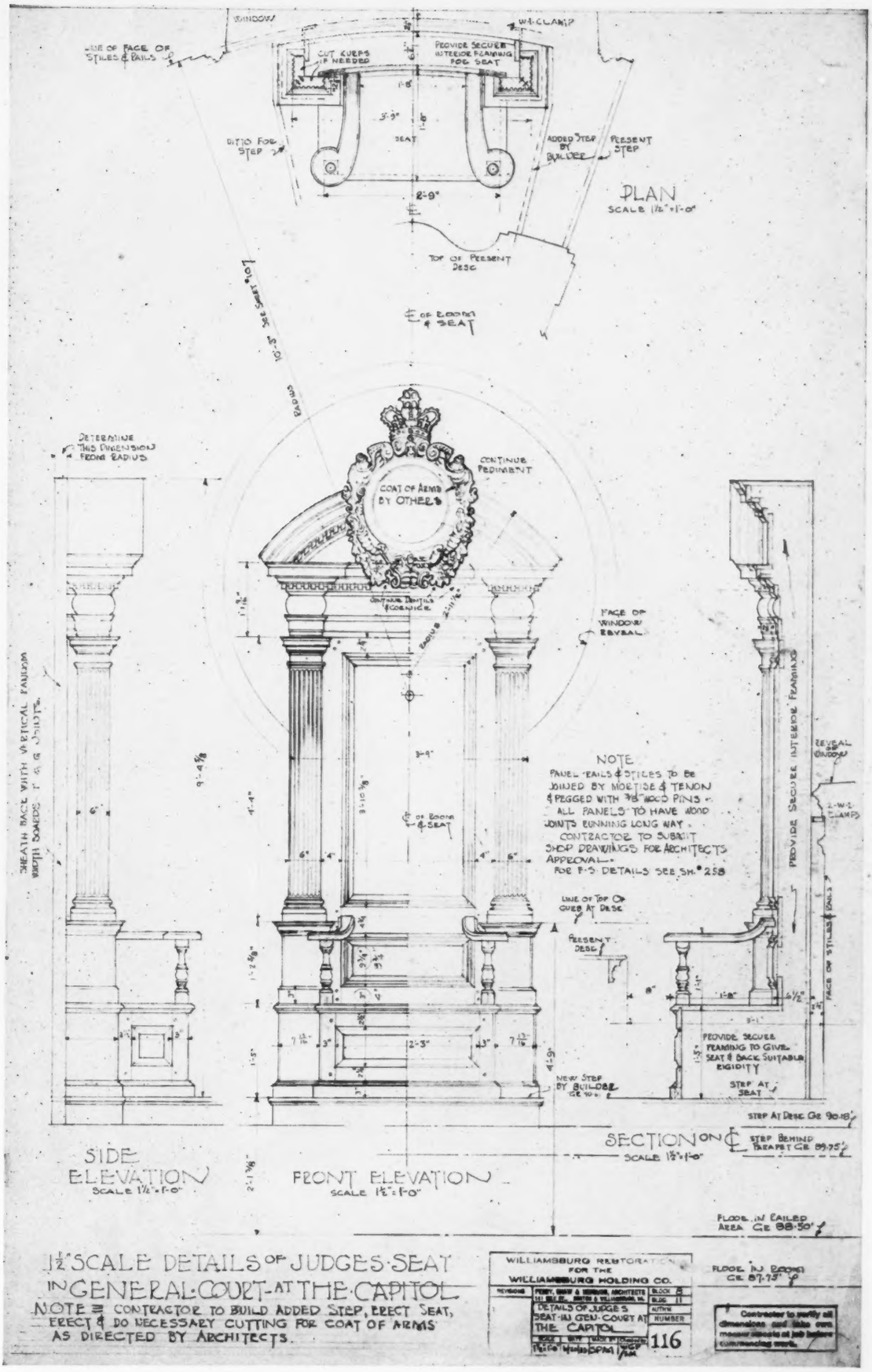
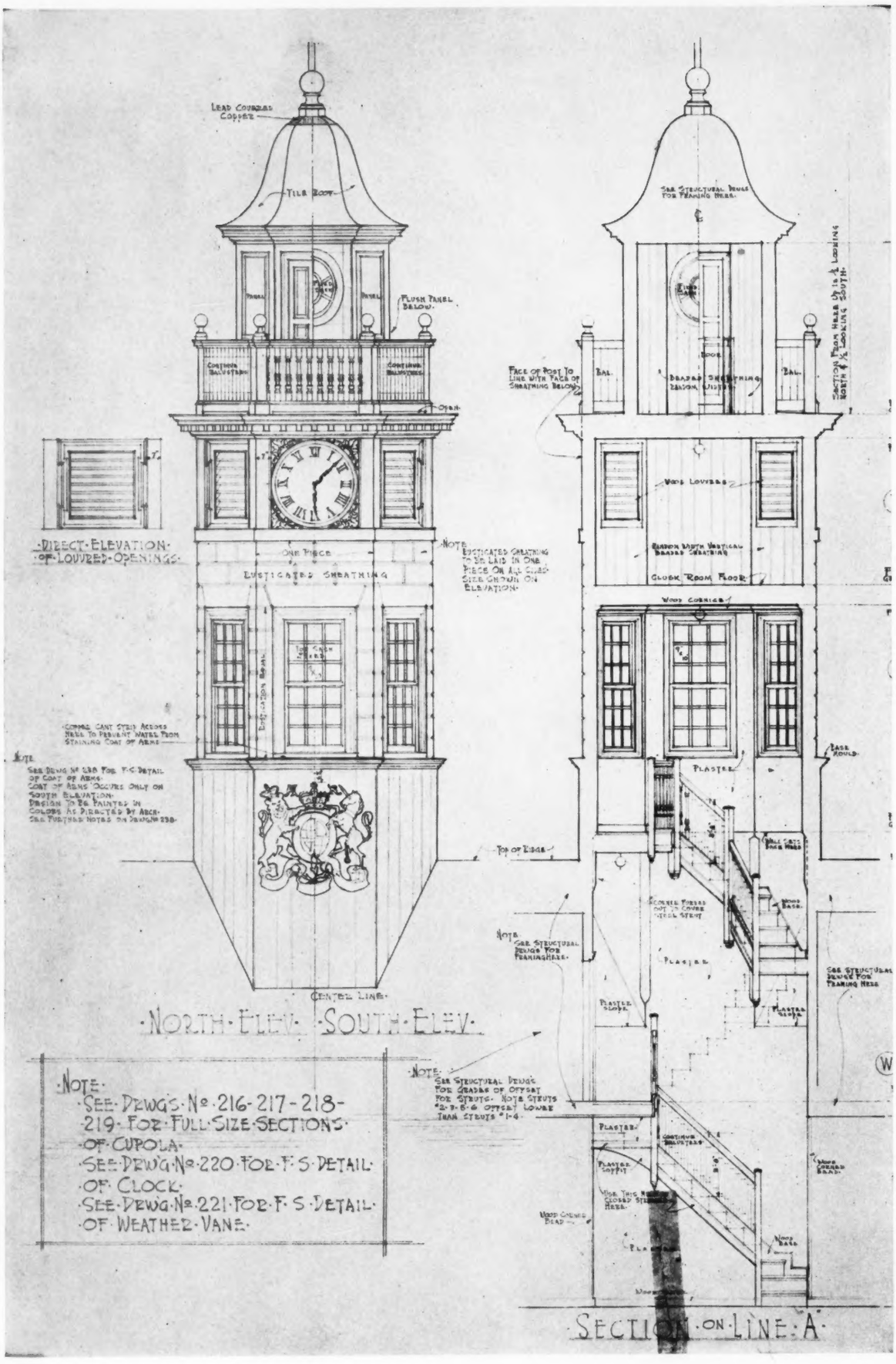


Photo by F. S. Lincoln

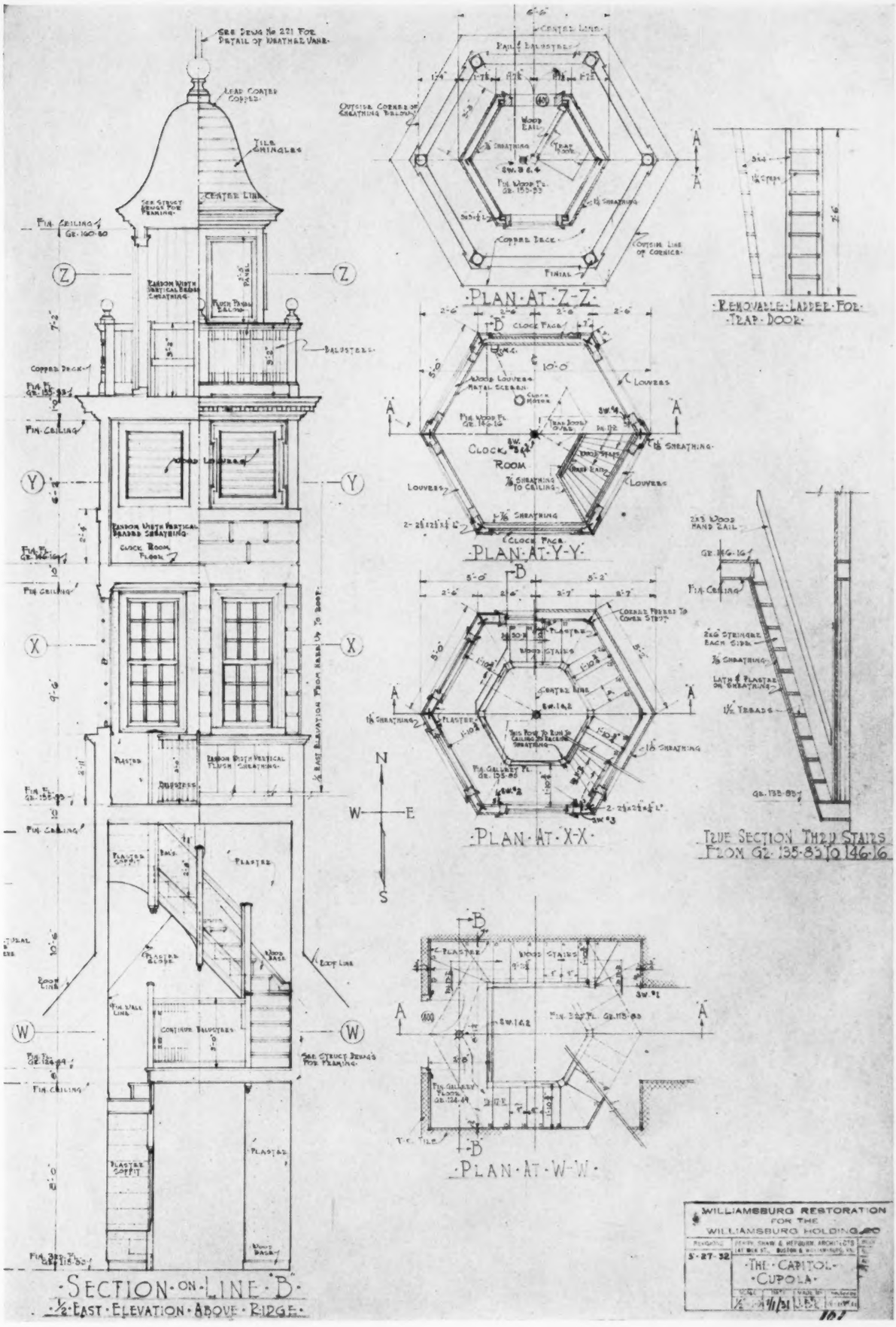
LOOKING FROM THE SOUTHWEST AT THE CAPITOL AT WILLIAMSBURG, RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN. DETAILS OF THE GENERAL COURTROOM AND THE HEXAGONAL CUPOLA OF THIS BUILDING ARE REPRODUCED ON THE FOLLOWING PAGES FROM THE ARCHITECTS' ORIGINAL DRAWINGS


PLAN
SCALE 1½"=1'-0"
SIDE ELEVATION
SCALE 1½"=1'-0"
FRONT ELEVATION
SCALE 1½"=1'-0"
SECTION ON ℄
SCALE 1½"=1'-0"
NOTE
PANEL RAILS & STILES TO BE JOINED BY MORTISE & TENON & PEGGED WITH ⅜" WOOD PINS ...
½" SCALE DETAILS OF JUDGES SEAT IN GENERAL COURT AT THE CAPITOL
NOTE = CONTRACTOR TO BUILD ADDED STEP, ERECT SEAT, ERECT & DO NECESSARY CUTTING FOR COAT OF ARMS AS DIRECTED BY ARCHITECTS.
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG HOLDING CO.
DETAILS OF JUDGE'S SEAT IN GEN. COURT AT THE CAPITOL
116

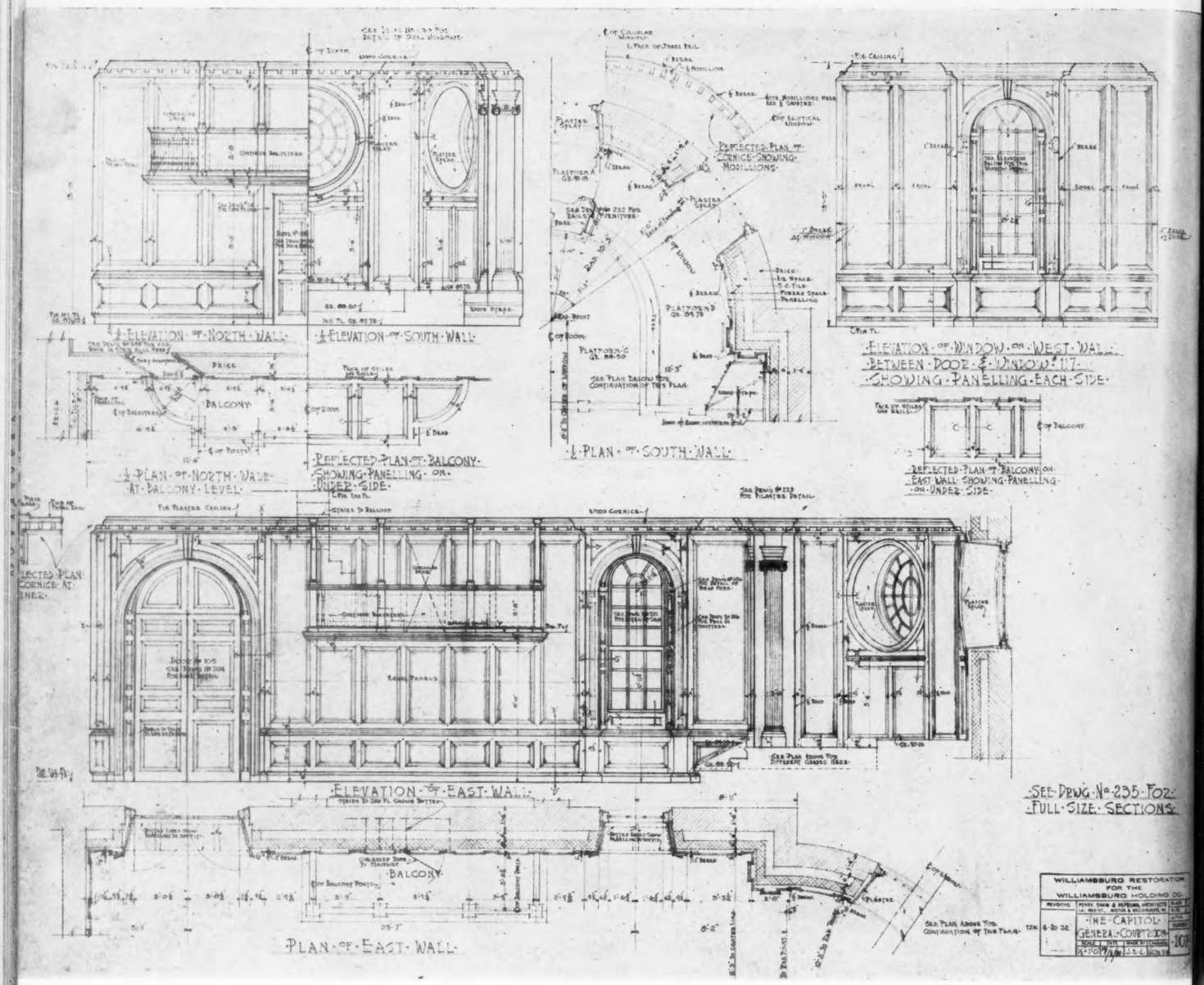
DETAILS OF JUDGE'S SEAT IN THE GENERAL COURT RESTORED BY PERRY, SHAW, & HEPBURN, ARCHITECTS


LEAD COVERED COPPER
TILE ROOF
FLUSH PANEL BELOW.
CONTINUOUS BALUSTERS
OPEN
DIRECT ELEVATION OF LOUVRED OPENINGS
ONE PIECE
LUSTICATED SHEATHING
NOTE LUSTICATED SHEATHING TO BE LAID IN ONE PIECE ON ALL CURVED SIZE SHOWN ON ELEVATION.
NOTE SEE DRWG No 230 FOR F.S. DETAIL OF COAT OF ARMS. COAT OF ARMS OCCURS ONLY ON SOUTH ELEVATION. DESIGN TO BE PAINTED IN COLORS AS DIRECTED BY ARCH. SEE FURTHER NOTES ON DRAWING 230.
CENTER LINE
NORTH ELEV. SOUTH ELEV.
NOTE SEE DWG'S No 216-217-218-219 FOR FULL SIZE SECTIONS OF CUPOLA. SEE DWG No 220 FOR F.S. DETAIL OF CLOCK. SEE DWG No 221 FOR F.S. DETAIL OF WEATHER VANE.
SEE STRUCTURAL DRWGS FOR FRAMING HERE.
FACE OF POST TO LINE WITH FACE OF SHEATHING BELOW
BAL.
BOARD SHEATHING BELOW LOUVRE
WOOD LOUVRES
RANDOM WIDTH VERTICAL BOARD SHEATHING
CLOCK ROOM FLOOR
WOOD CORNICE
PLASTER
TOP OF RIDGE
NOTE SEE STRUCTURAL DRWGS FOR FRAMING HERE.
NOTE SEE STRUCTURAL DRWGS FOR GRADES OF OFFSET FOR STRUTS. NOTE STRUTS "2-3-5-6 OFFSET LOWER THAN STRUTS "1-4.
SECTION ON LINE A

DETAILS OF FINE HEXAGONAL CUPOLA OF THE CAPITOL AT WILLIAMSBURG, VIRGINIA, AS RESTORED UNDER



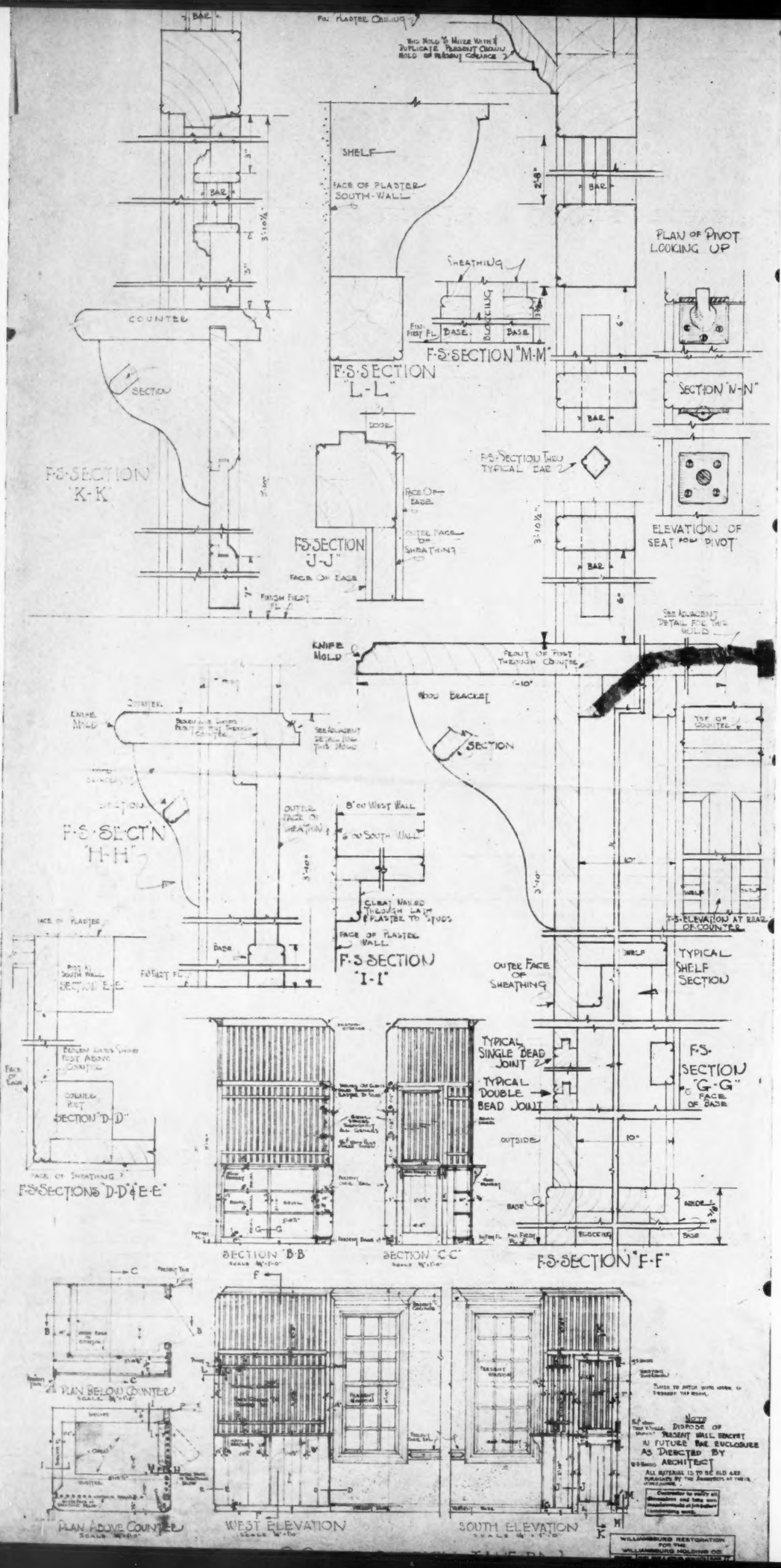
THE DIRECTION OF PERRY, SHAW, AND HEPBURN, ARCHITECTS — A LOVELY ARCHITECTURAL PUNCTUATION


½ ELEVATION OF NORTH WALL
½ ELEVATION OF SOUTH WALL
½ PLAN OF NORTH WALL AT BALCONY LEVEL
REFLECTED PLAN OF BALCONY SHOWING PANELLING ON UNDER SIDE
REFLECTED PLAN OF CORNICE SHOWING MODILLIONS
½ PLAN OF SOUTH WALL
ELEVATION OF WINDOW ON WEST WALL BETWEEN DOOR & WINDOW N7 SHOWING PANELLING EACH SIDE
REFLECTED PLAN OF BALCONY ON EAST WALL SHOWING PANELLING ON UNDER SIDE
ELEVATION OF EAST WALL
PLAN OF EAST WALL
SEE DRWG No 235 FOR FULL SIZE SECTIONS
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG HOLDING CO.
THE CAPITOL
GENERAL COURTROOM

DETAILS OF GENERAL COURTROOM IN THE CAPITOL AT WILLIAMSBURG AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN. THE CIRCULAR WINDOWS AT THE END OF THE ROOM, WITH THEIR DEEP REVEALS, FORM A STRIKING FEATURE AND HELP FOCUS ATTENTION TO THE JUDGE'S DIGNIFIED SEAT

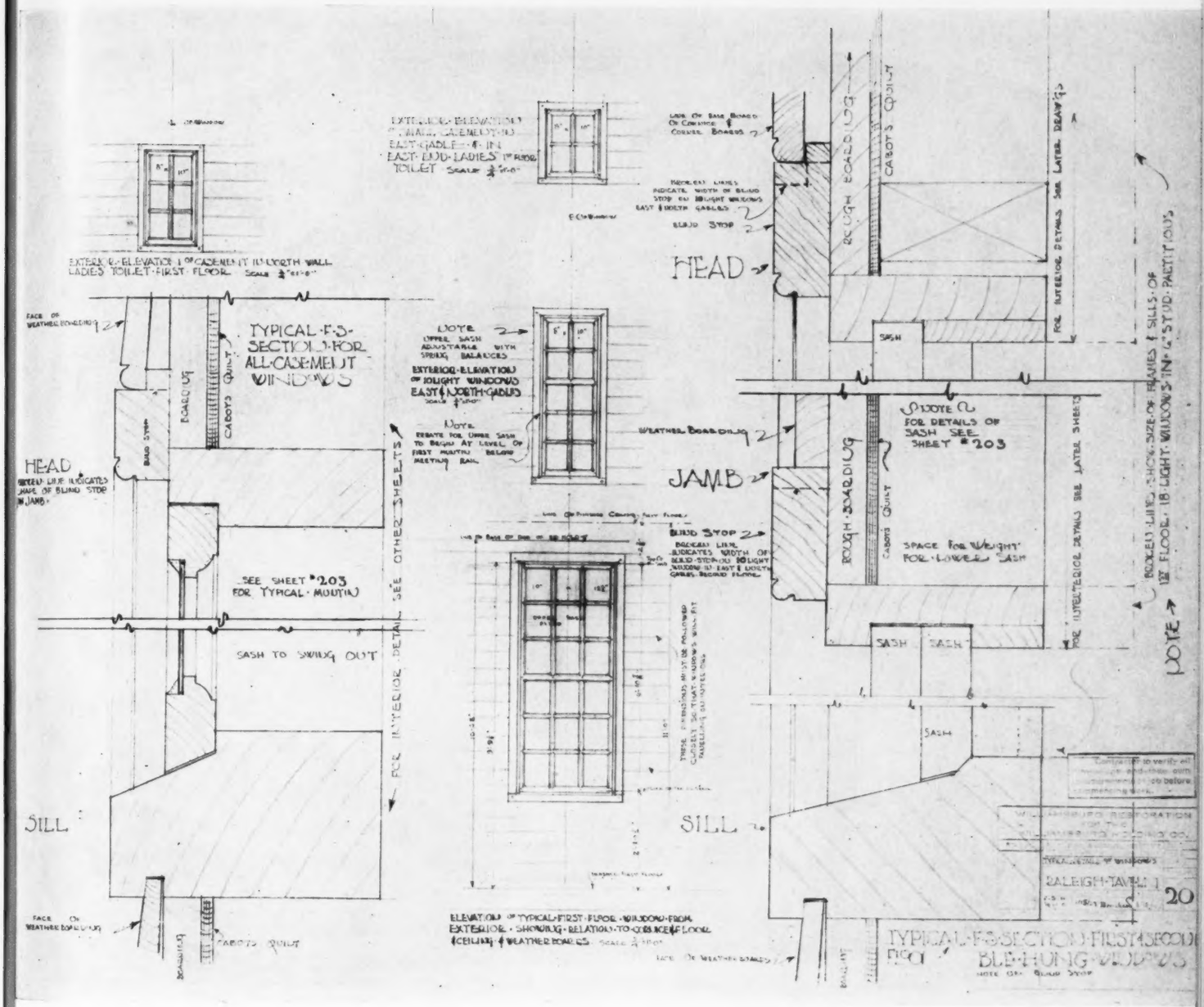
Photo by F. S. Lincoln

A VIEW IN THE TAPROOM OF THE RALEIGH TAVERN AT WILLIAMSBURG, SHOWING THE BAR, AS RESTORED BY PERRY, SHAW, AND HEPBURN. OLD PINE WOODWORK AND FURNISHINGS AUTHENTICALLY OF THE PERIOD COMBINE TO GIVE THE NEAREST POSSIBLE APPROACH TO THE ORIGINAL EARLY INN ATMOSPHERE



DETAILS OF TAP-ROOM BAR IN THE RALEIGH TAVERN

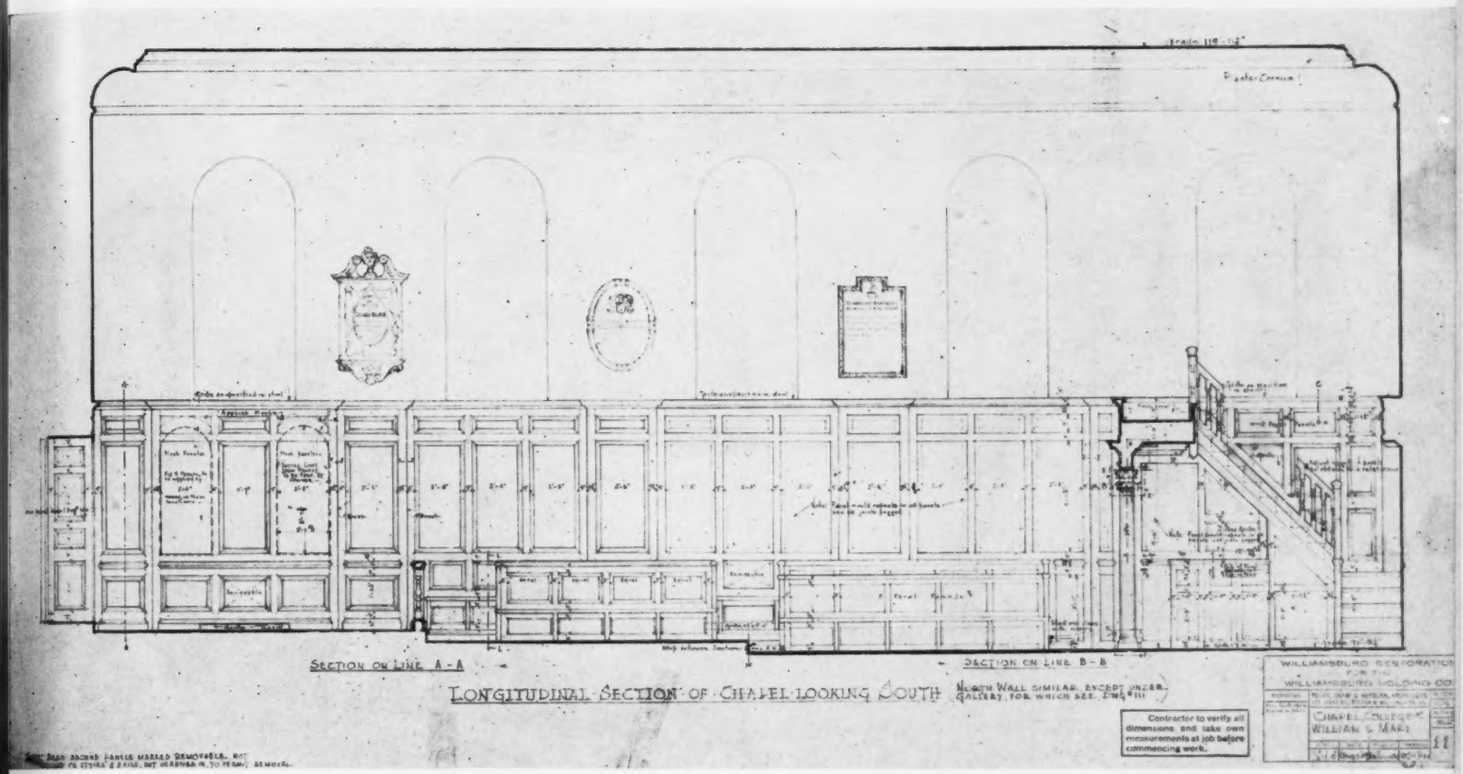
M A Y
1 9 3 6

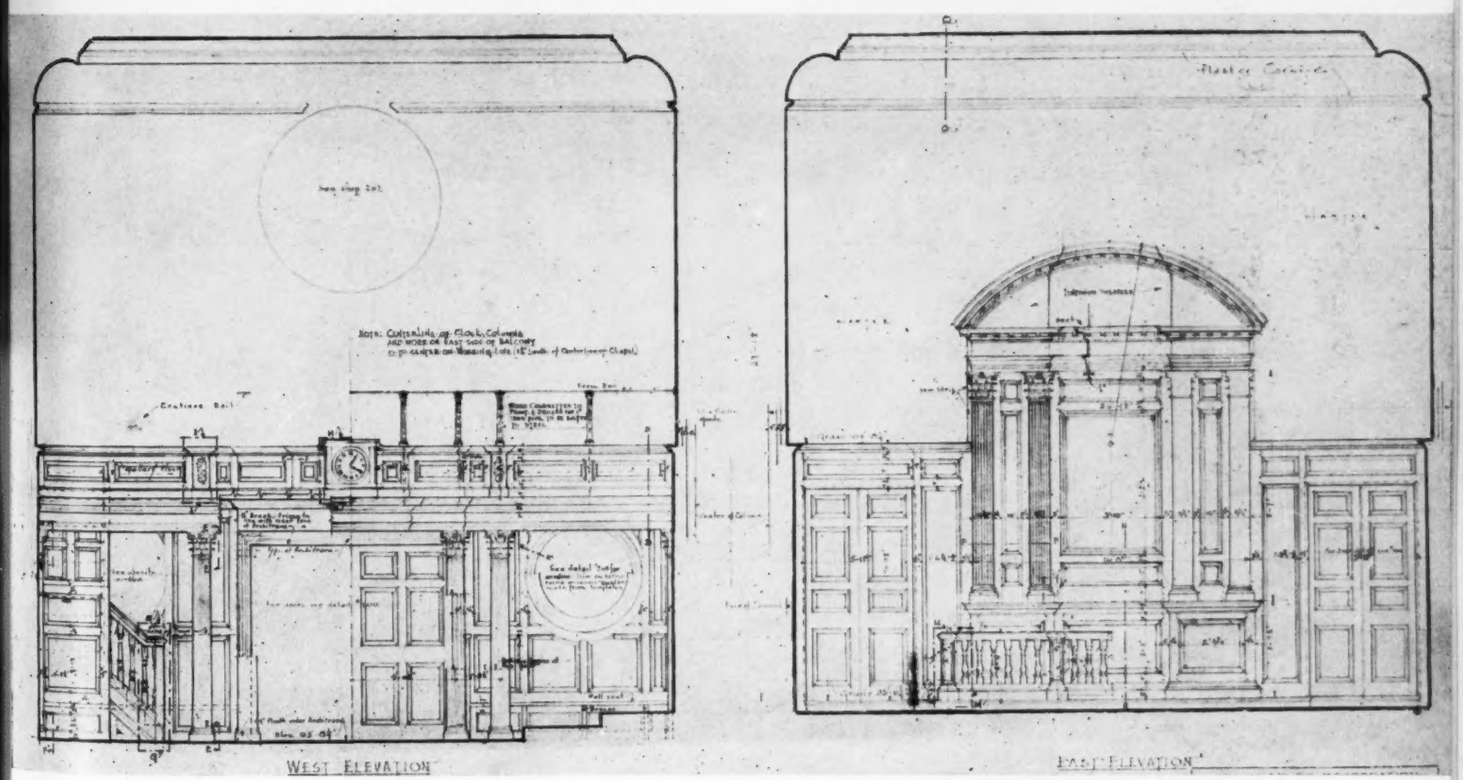


DETAILS OF TYPICAL WINDOWS IN THE RALEIGH TAVERN AT WILLIAMSBURG AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN. THE TYPICAL FAT MUNTIN SECTION, NOT SHOWN ON THIS SHEET, IS SIMILAR TO THAT OF THE DORMER WINDOW ILLUSTRATED IN THE DRAWING SHOWN ON PAGE 233

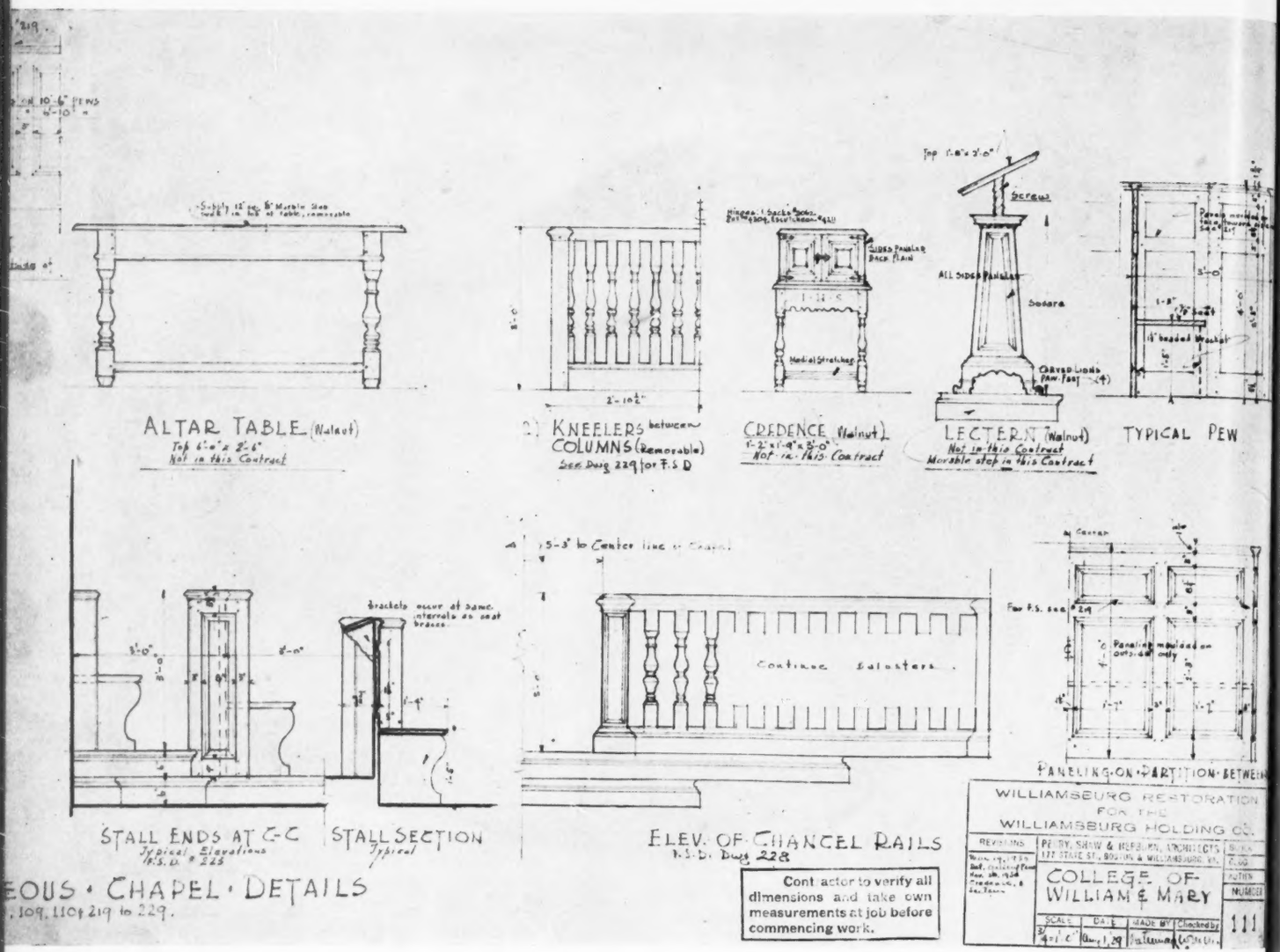
Photo by F. S. Lincoln

THE SO-CALLED "WREN BUILDING" OF THE COLLEGE OF WILLIAM AND MARY AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN. AN ADAPTATION OF THE ORIGINAL DESIGN BY SIR CHRISTOPHER WREN BEGUN ABOUT 1695 BUT DAMAGED BY SEVERAL FIRES. OUTSIDE WALLS LARGELY ORIGINAL


SECTION ON LINE A-A
SECTION ON LINE B-B
LONGITUDINAL SECTION OF CHAPEL LOOKING SOUTH
NORTH WALL SIMILAR EXCEPT UNDER GALLERY, FOR WHICH SEE DWG #111
Contractor to verify all dimensions and take own measurements at job before commencing work.
WILLIAMSBURG RESTORATION FOR THE WILLIAMSBURG HOLDING CO.
CHAPEL COLLEGE OF WILLIAM & MARY



INTERIOR ELEVATIONS OF CHAPEL IN THE WREN BUILDING OF THE COLLEGE OF WILLIAM AND MARY AS RESTORED BY PERRY, SHAW, AND HEPBURN FOR THE WILLIAMSBURG HOLDING COMPANY. THE PANELING IS EXECUTED IN EDGE GRAIN PINE AND FINISHED NATURAL, GIVING A RICH WARM COLOR TO THE ROOM



DETAILS OF SOME OF THE CHAPEL FURNITURE IN THE WREN BUILDING OF THE COLLEGE OF WILLIAM AND MARY AS RESTORED UNDER THE DIRECTION OF PERRY, SHAW, AND HEPBURN. REPRODUCED FROM EXISTING EXAMPLES IN VIRGINIA AND FROM PIECES FOUND IN CONTEMPORARY ENGLISH SCHOOLS AND COLLEGES

M A Y
1 9 3 6

THE GREAT LAKES EXPOSITION

BY JOSEPH H. DEACON

OF the four million visitors expected to attend Great Lakes Exposition at Cleveland this summer, few will be able to analyze the festive spirit stirred by the sight of the Exposition as a whole or in detail.

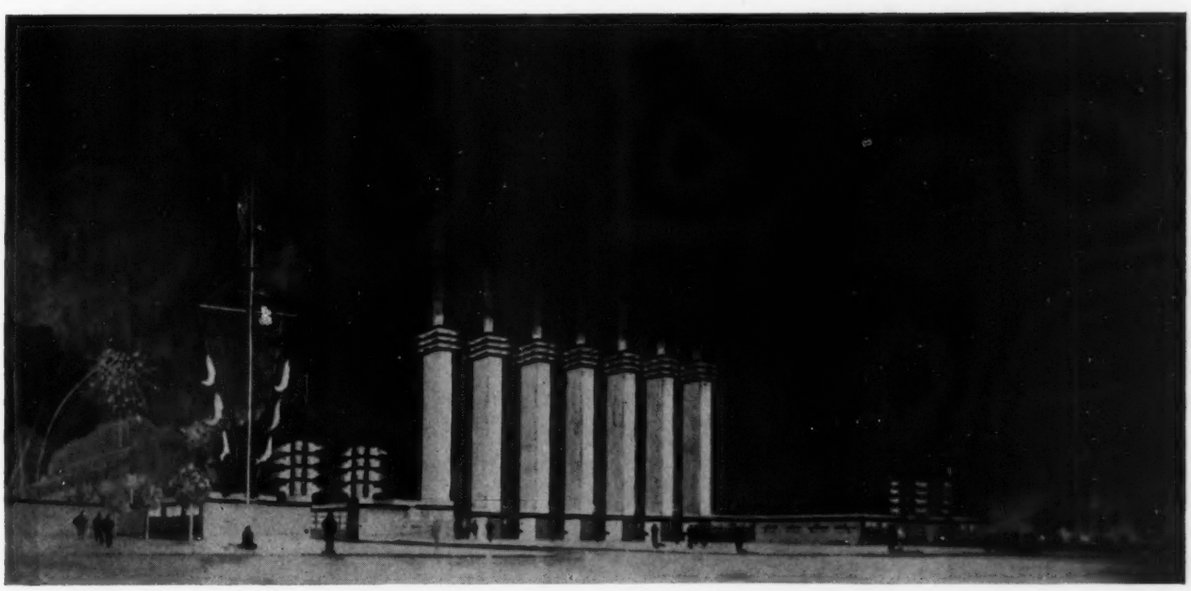
But visiting architects will see—back of the treatment of the grounds, the buildings, the landscaping and the details—a deliberate and adroit plan to introduce visitors unknowingly into the emotions of a big show built around the commerce, industry, and culture of the Great Lakes district.

Referring to the buildings, Anthony Thormin, architect for the Exposition, describes them as "temporary housing, designed to give the feeling of an Exposition, rather than monumental structures built for permanence." According to Thormin, any buildings erected for display purposes for a short period fall short of their possibilities if they merely protect the goods that they house, or if they follow conventional or classic design. They may be of the best school, and might achieve perfection in a setting other than the exciting atmosphere of a big fair, but Exposition structures should be for show purposes.

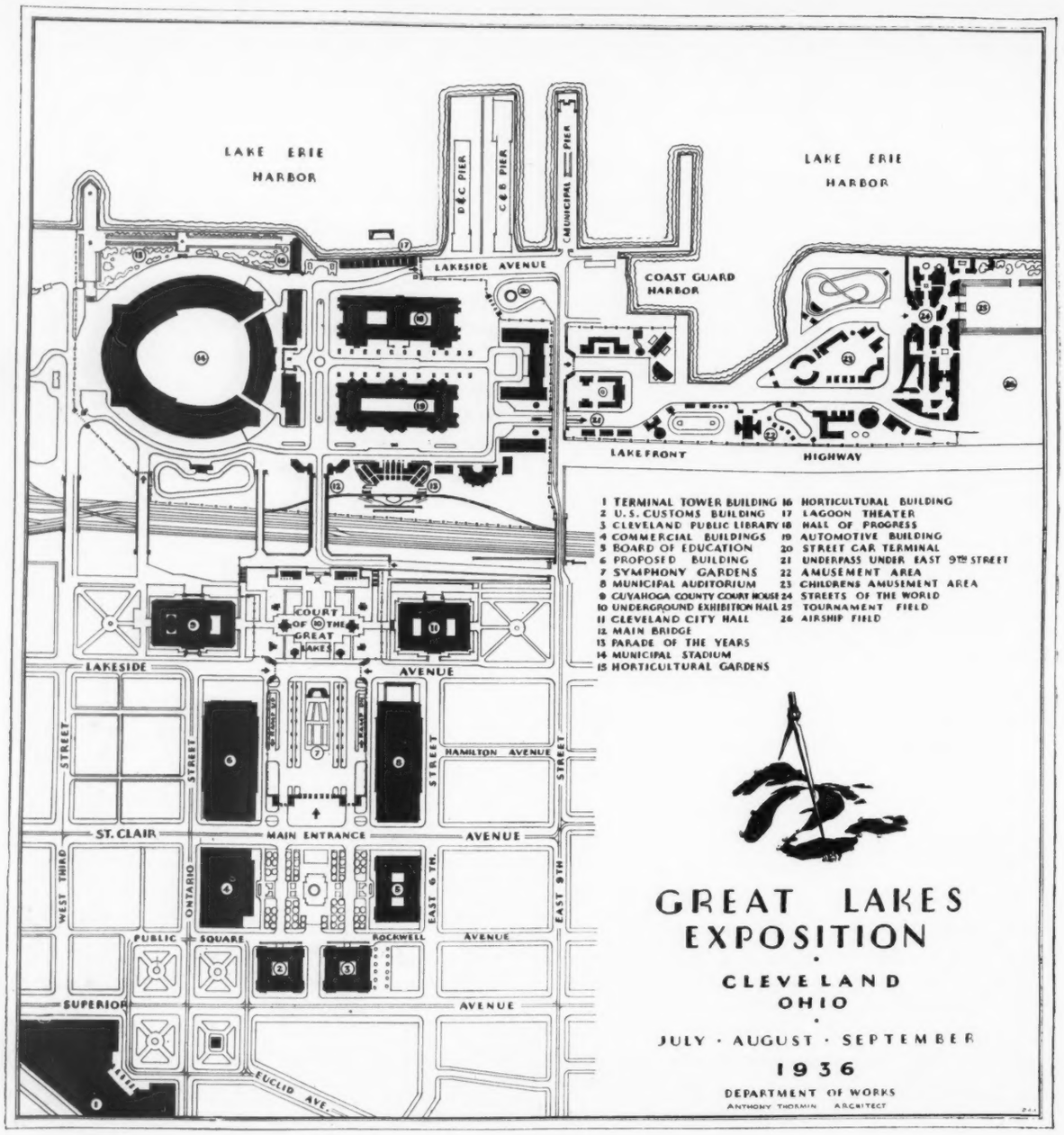
Thormin believes that such buildings should be treated to bring out the spirit of festivity. Their decorations should not be definitely architectural in treatment as in the case of permanent structures, but rather devices, always in good taste, to speed up the spirit of the occasion of which they are a part.

So, architects visiting Great Lakes this summer will see in the broad perspective of the Exposition a festive motif, recurring throughout, binding the whole together like the central theme of a symphony whose individual movements lend freshness to the basic theme. But if the Great Lakes may be compared to a symphony, it is a simple one, nothing grandiose — an ultra-modern and, in this case, truly American pattern.

The fact that the Exposition entrance is revealed almost as one steps from the Terminal Building to the Public Square in the heart of Cleveland indicates an interesting architectural problem in shifting the visitors



MAIN ENTRANCE OF CLEVELAND'S GREAT LAKES EXPOSITION TO OPEN JUNE 27. DESIGNED BY ANTHONY S. CERESI



GENERAL PLAN OF CLEVELAND'S GREAT LAKES EXPOSITION SHOWING ITS RELATION TO EXISTING CIVIC CENTER

in a breath from the center of the sixth city into the atmosphere of an Exposition. A most interesting side light is the fact that the main entrance is located upon Cleveland's Mall, a piece of city planning begun years ago. Original thought as to the form of the big fair ran parallel to the knowledge that the Exposition would be designed into a $25,000,000 setting already built for it. The Mall inducts the visitors into the grounds, the Public Auditorium close by on the right, an actual part of the Exposition grouping. They secured the services of C. E. Conley, City Planning Engineer who has lived with the Mall project for many years. Mr. Conley has, from the first, served as liaison representative between City Plan and Exposition plans. The result is a harmonious treatment that reveals the best in both.

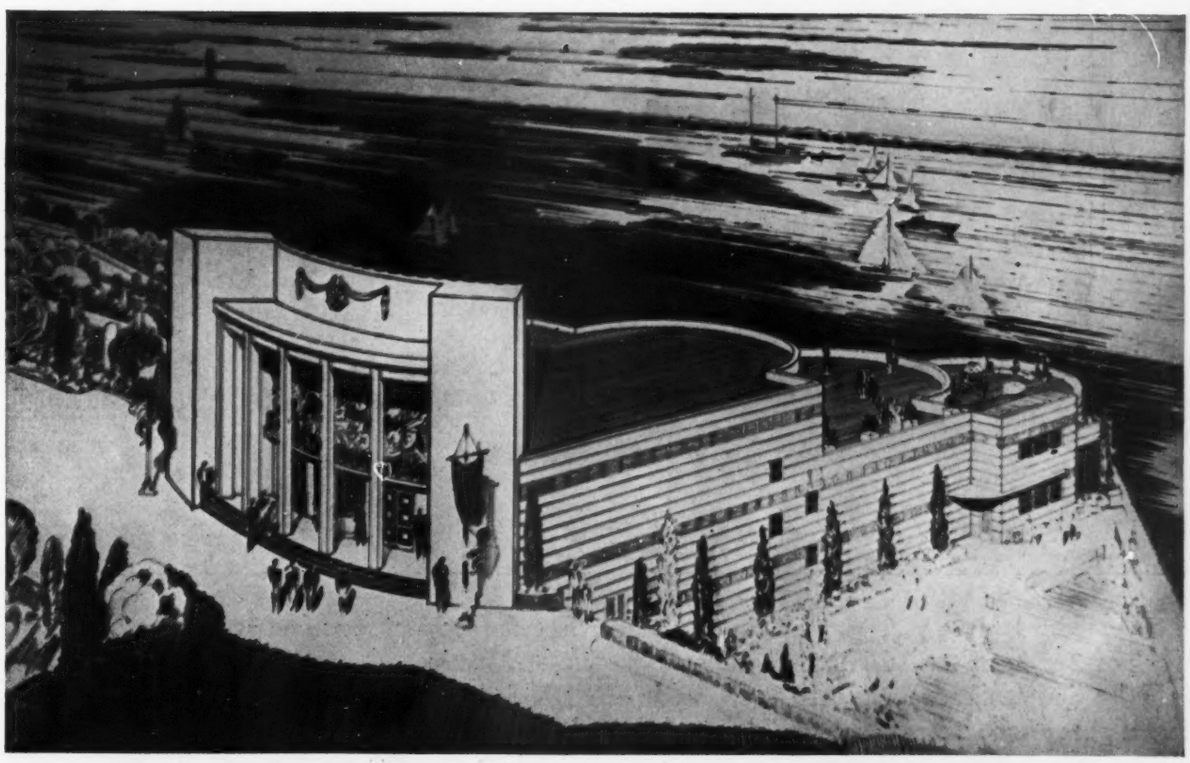
Entering Great Lakes Exposition area through entrances designed by Anthony S. Ceresi to usher visitors instantly from the commercial atmosphere of Cleveland's downtown into this summer's playground for the Lakes section, attention centers upon the landscaped Court of the Great Lakes, flanked by

Cleveland's City Hall and the County Courthouse. Within the Court, several model homes, each of different materials, will prove an unusually popular feature at this time when home building is straining at the dam, and about to burst through. The shell in which Cleveland's famous symphony orchestra will play daily throughout the 100 days of the Exposition is located in the Court area. It is interesting to note that close proximity to the Public Auditorium will make it possible to hear concerts rain or shine, since, in case of threatening weather, the orchestra will move only a few hundred feet into one of the several halls of the Auditorium. Incidentally, this building will house the American Legion, National Republican, and other conventions through the summer. Cleveland plans a convention a day for the Exposition period.

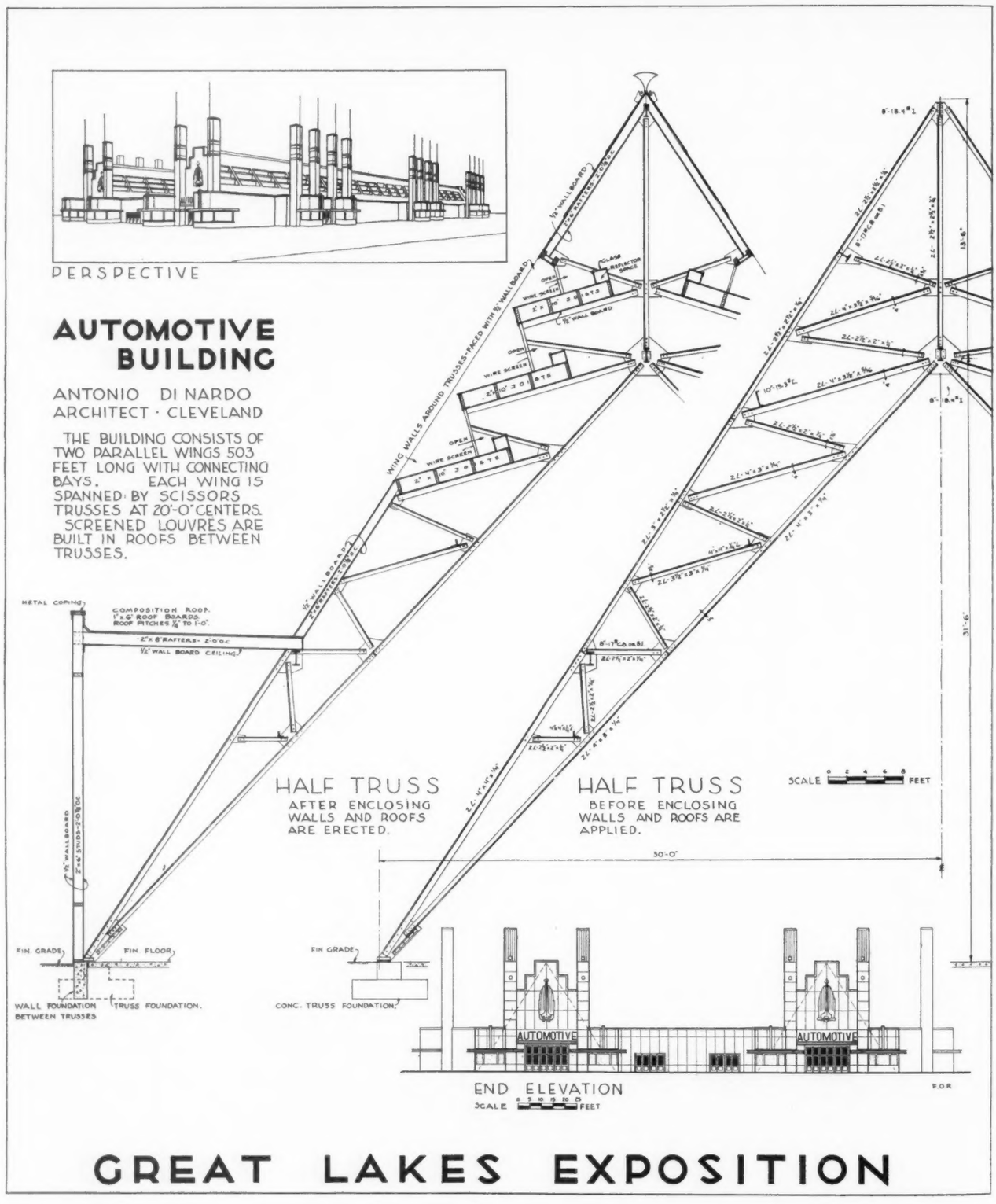
At the northern edge of the Court area, visitors will see the panoramic view of the Exposition: on the extreme left, Cleveland's municipal stadium, largest in the country; on the far right, "Streets of the World," the international village that will be a main part of the amusement section; dominating the center of the picture, the Automotive Building and Hall of Progress, the latter devoted largely to public utility type displays. And, as a background, Lake Erie. Showing again how the Exposition is designed into a prepared setting, docks of passenger steamship lines that thread the Great Lakes are almost at the center of the grounds that extend about a mile along the lake front. The lakes themselves, furnishing a main Exposition theme of shipping in which the lakes lead the country, ripple at the Exposition's door.

Unusual use of enormous louvres, opening more than half of the Automotive Building's roof to Lake Erie's breezes, will hold the attention of architectural and engineering minded visitors. The building was designed by Antonio DiNardo. Scissors trusses with 60-foot spans, chord members supporting the louvres, are used throughout the building. Louvres such as DiNardo designed will, of course, give unusual indirect lighting as well as ventilation. They are screened against insects and dust. Displays within the building will conform to the general building theme.

Hays & Simpson designed the Hall of Progress. C. Merrill Barber, consulting engineer, solved the problem of engineering a flat roof building, 30-foot column space, to house exhibits for only 100 days, by using rigid frames of wood as his material, gaining low original cost as well as high salvage value.



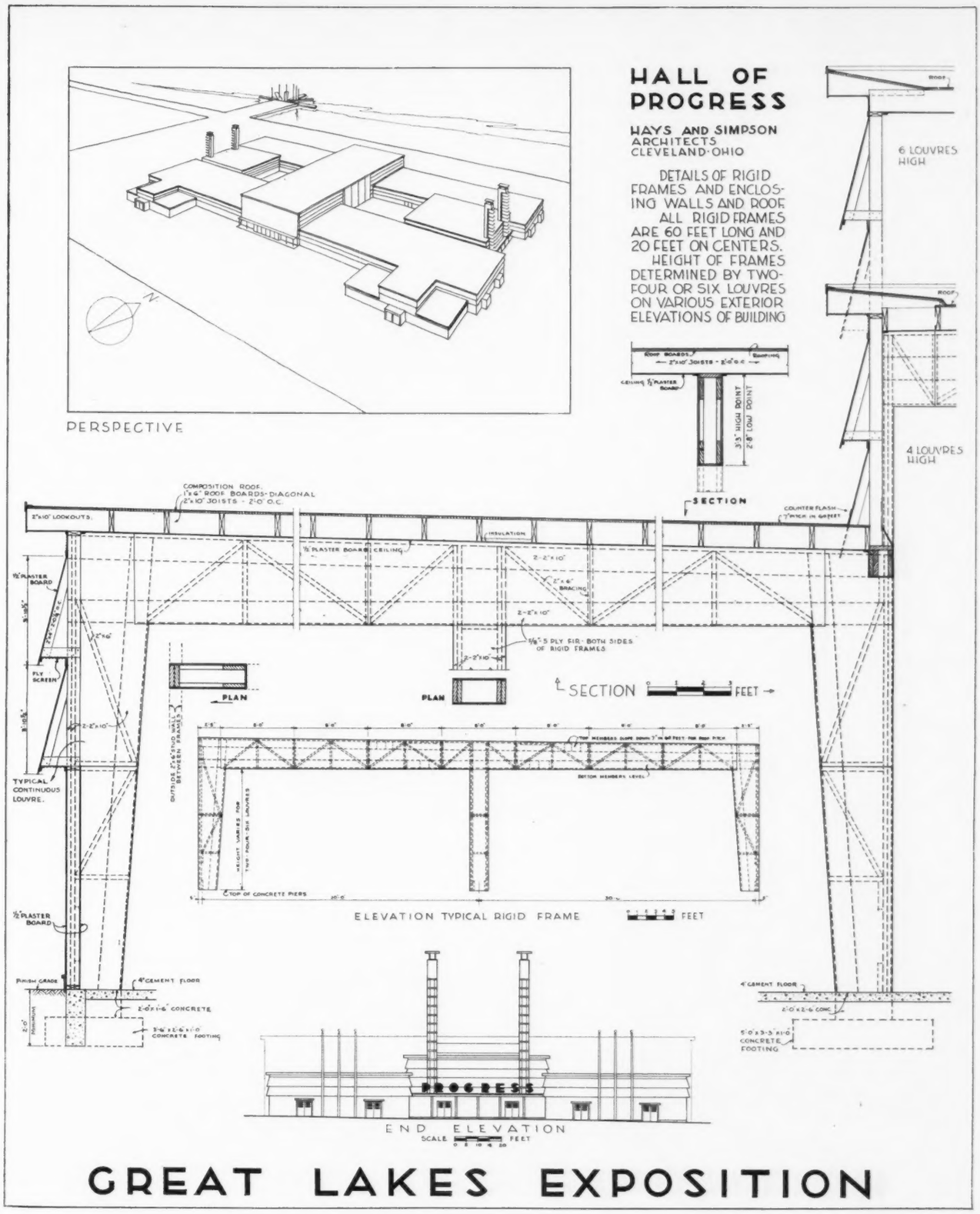
THE HORTICULTURAL BUILDING, BY WARNER AND MITCHELL, WILL HAVE 20,000 SQUARE FEET OF EXHIBIT SPACE


PERSPECTIVE
AUTOMOTIVE BUILDING
ANTONIO DI NARDO
ARCHITECT · CLEVELAND
THE BUILDING CONSISTS OF TWO PARALLEL WINGS 503 FEET LONG WITH CONNECTING BAYS. EACH WING IS SPANNED BY SCISSORS TRUSSES AT 20'-0" CENTERS. SCREENED LOUVRES ARE BUILT IN ROOFS BETWEEN TRUSSES.
HALF TRUSS
AFTER ENCLOSING WALLS AND ROOFS ARE ERECTED.
HALF TRUSS
BEFORE ENCLOSING WALLS AND ROOFS ARE APPLIED.
SCALE FEET
30'-0"
FIN. GRADE
FIN. FLOOR
WALL FOUNDATION BETWEEN TRUSSES
TRUSS FOUNDATION.
CONC. TRUSS FOUNDATION.
AUTOMOTIVE
AUTOMOTIVE
END ELEVATION
SCALE FEET

GREAT LAKES EXPOSITION

Plywood, 5-ply—5/8", covers light truss work of 2 x 6 and 2 x 10 joists. The plywood, held by double headed nails, becomes an integral part of the stress members. The 60-foot rigid frames are made of two 30-foot spans. Exterior leg members of the frame are two feet at the base, four feet at the top to absorb lateral strains.

This being the first time such construction has been used under conditions found beside the lake, by arrangement with Prof. F. L. Plummer, Case School of Applied Science,



GREAT LAKES EXPOSITION

two seniors took testing of building models as their thesis. Under conditions that duplicated those found within the Exposition, ply-covered models withstood vertical and lateral strains proportionally four times as great as stresses which the building itself will bear.

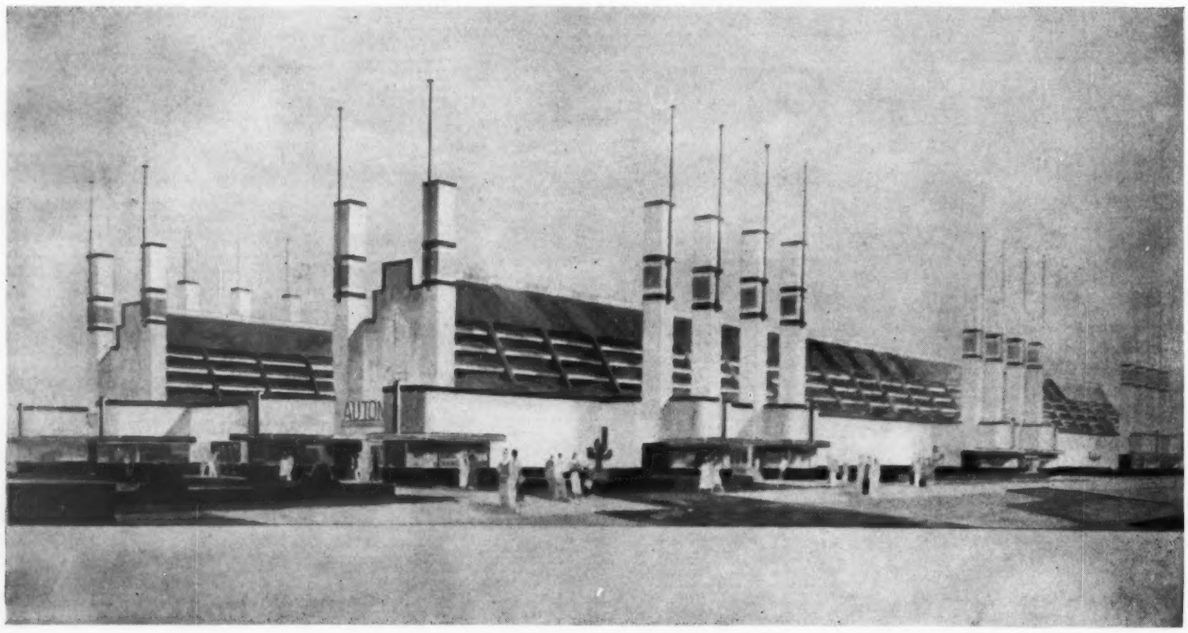
R. G. Frisbee, Director of Works, has "handled more expositions than any man in the country" according to Lincoln G. Dickey, General Manager and veteran director of public events throughout the country. Anthony Thormin, Architect, a Carnegie and

Massachusetts Tech man, has been associated with Buehl Foundation, builders of Chatham Village, Pittsburgh. Carl Guenther, a product of Western Reserve University and Ecole des Beaux Arts, holder of the 24th Paris Prize in architecture, is designer. A. H. Heidenrich, Case, 1905, who electrified the Boston-Revere railroad and has handled many hydro-electric plants throughout the country, is Engineer of the electrical department. Cleveland's commanding position in the field of lighting will be accentuated even more by electrical displays now under way in cooperation with laboratories of well-known manufacturers.

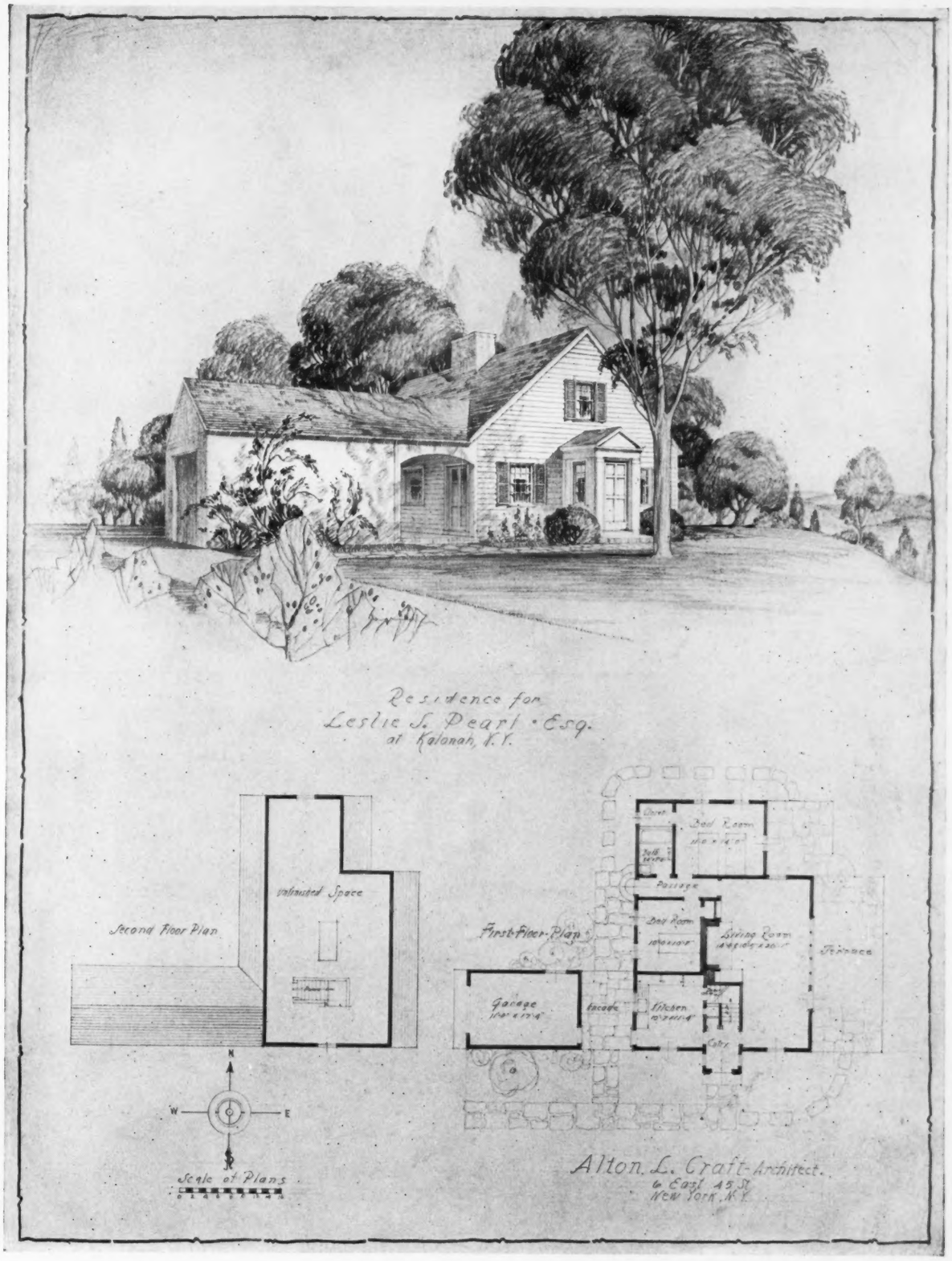
Hall of Progress was designed by Walker & Weeks, the Horticultural Building by Warner & Mitchell. Donald Gray, landscape architect, will handle the Horticultural Gardens beside the lake. Landscaping throughout will be in keeping with the modern spirit of the buildings. "Parade of the Years," produced by Edward Hungerford, who gave "Wings of the Century" to Chicago's Exposition, will be shown daily. The sets for the spectacle are designed by Richard Rychtarik. Rychtarik also designed "Streets of the World," the international village covering many acres, that will bring authentic old-world atmosphere from countries that have contributed to Great Lakes population.

The main purpose of the Exposition is to present to residents of the Lakes district a dramatic picture of their own commerce and industry. While the section produces much of the finished, over-the-counter goods of the country, it also makes most of the machinery that produces those goods as well as a host of the basic materials that enter into finished products. It is natural, of course, that "The Romance of Iron and Steel" should play a main part in a Great Lakes presentation. This exhibit will be in charge of Dr. A. A. Bates of Case School, and will be housed in the Lakeside exhibition hall that extends below the Mall. Mine shafts, prehistoric smelting methods, mediæval blast furnaces and forges will be contrasted with the most modern methods of the metallurgist and engineer.

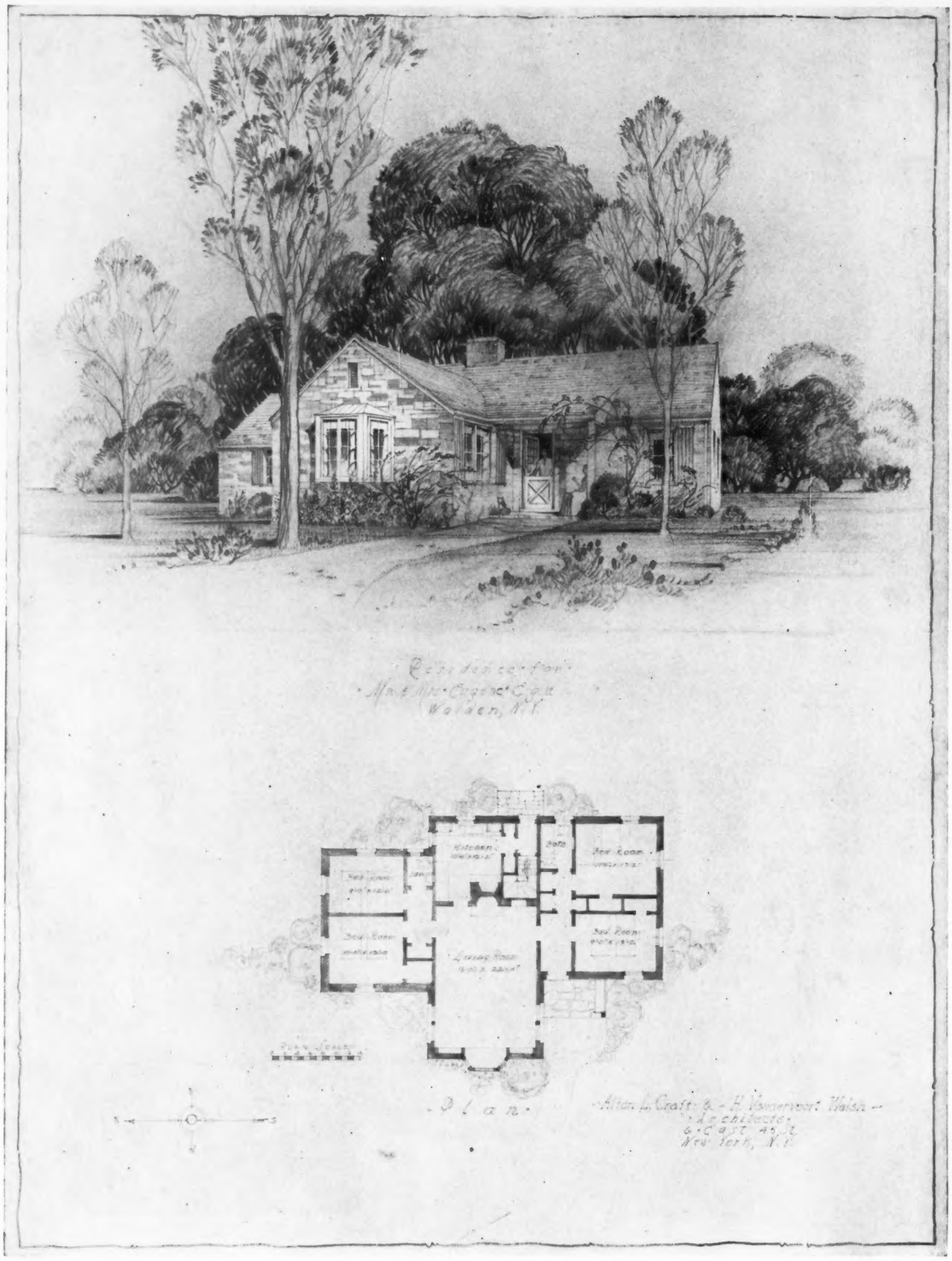
Visitors who do not know architecture will feel the result of effect predetermined by Great Lakes architects. Architects will see the plan back of the results.



THE AUTOMOTIVE BUILDING AT CLEVELAND'S COMING EXPOSITION WAS DESIGNED BY ANTONIO DI NARDO. ITS UNUSUAL AND APPROPRIATELY MODERN STRUCTURAL DESIGN IS SHOWN BY THE DRAWING ON PAGE 250



DESIGN BY ALTON L. CRAFT FOR A FOUR-ROOM HOUSE WITH UNFINISHED SECOND FLOOR THAT CAN LATER BE MADE INTO ADDITIONAL BEDROOMS AND BATH. WHEN THE CHANGE IS MADE, THE BEDROOM NEXT THE KITCHEN WILL BECOME A DINING ROOM. THE HOUSE IS FOR SUMMER USE AND DINING IS DONE OUTDOORS



DESIGN BY ALTON L. CRAFT AND H. VANDERVOORT WALSH FOR A SMALL HOUSE OF SIX ROOMS ARRANGED TO GIVE PRIVACY FOR AGED RELATIVES IN THE NORTHERN BEDROOMS WHICH MAY EVENTUALLY BE CONVERTED INTO A DINING ROOM AND PANTRY, AND FOR THE FAMILY OF TWO ADULTS AND A CHILD ON THE SOUTH

It's Yours to Build

Collier's House, designed for modern living by Architect Edward D. Stone and described in the March 28th issue, scored a direct hit. Complete working plans and specifications for which you would have to pay hundreds of dollars are yours merely for the cost of reproducing and mailing them—$3.

Address: COLLIER'S HOUSE

Collier's, The National Weekly
250 Park Avenue, New York City

PLEASE DO NOT SEND CURRENCY

WHY DO THEY DO IT?

WHAT do they get out of it? And is it worth it?

The national weekly: Reader interest and a few more advertisers of Building Materials and Equipment. The resentment of the architectural profession.

Mr. Edward D. Stone: One commission and some publicity and the setting up of an active force making it more difficult to obtain future commissions.

The buyer of the plans: The false idea that you can get something for nothing; that three dollars buys the ability of an architect of Mr. Stone's caliber, or even that of a less talented man. A lowered conception of the position of the architect and what he does for his clients. The start of real trouble unless an architect is employed to conduct the supervision of the actual building and in the making of the contract with the builder.

The Architectural Profession: The emphasis on the need to educate the public and the editors of lay magazines to an understanding that the architect does more than make plans. To them it may be worth it if this education is carried on *at once* and *continually* in *every* town and city by *every* architect. This education should be directed to demonstrate that a quality house can only be obtained if there is quality design, quality materials, and quality construction. The architect is necessary for the success of all three.

RALPH WALKER, F.A.I.A.

SOME WORDS BY WAY OF CLARIFICATION

BY KENNETH REID

In another part of this issue, we have printed two letters that came to us in response to the letter of Oliver Whitwell Wilson, published last month, in which he suggested enjoining the Federation of Architects, Engineers, Chemists, and Technicians against the use of the word "Architect" in the title of their organization.

Mr. Wilson's indignation had been aroused by a minor and merely vocal disturbance (of which he was an eye and ear witness) in the New York City Hall, participated in by some members of the F. A. E. C. & T. It was increased by newspaper accounts of a more serious conflict the following day (at which he was not present) in which police broke up an alleged attempt on the part of several organizations, including the F. A. E. C. & T., to hold a parade from one meeting place to another in defiance of the Mayor's orders. As it turned out, the police were at fault in this instance and the responsibility for the violence that occurred was afterwards placed on their shoulders by a Citizens' Jury which conducted an investigation of the affair.

Be that as it may, Mr. Wilson's sensibilities were outraged by the fact that architects, or members of an organization partly composed of architects, should take part, first, in the oral expression of defiance to the authorities and, second, in an outdoor battle with police that was reported at length in the public prints. It seemed to him that architects, presumably interested in maintaining a position of dignity in the eyes of the general public, should not have behaved thus, no matter what their provocation or how oppressed they were by economic forces. He felt that the name of "Architect" had been dragged in the mire and that something should be done about it—so he wrote his letter.

Before publishing it we pointed out to him that his logic was somewhat less than perfect when he reasoned that since it is a punishable offense in the State of New York to misuse the title of "Architect" in certain ways definitely stated by law, it is or should be equally punishable for an architect or group of architects to defy the rulings of duly constituted public officers in matters having nothing to do with architectural practice. In spite of this, he persisted in his point of view, and, having in mind the famous utterance of Voltaire, "I wholly disapprove of what you say and will defend to the death your right to say it," we printed the letter as written. We felt that our readers would not fail to detect the fallacy, but that some of the other thoughts contained in the letter might do some good by calling the attention of the Federation's membership to the necessity for circumspect behavior in public at all times if even the appearance of evil is to be avoided.

To a body engaged so valiantly in struggling for the economic improvement of the conditions under which architectural employees are working, such necessity should be evident. Public opinion—which may be either a powerful ally or a mighty opponent of groups engaged in such a battle—is not altogether based, in this imperfect world, on the merits of a given controversy, but is often thrown against those who conduct themselves in ways that seem unbecoming.

We have discussed the matter at some length because we have been asked by the Federation to clarify our editorial position with respect to it. We are in complete accord with the general aims of any group that seeks to improve the economic standing of either architects or draftsmen (not at each other's expense), though we retain the right to differ as to the methods employed in the attempt. We believe in adequate payment for both in return for adequate services rendered, and will support any effort that promises to accomplish this end. We believe in the unity of the profession in the sense that both architects and draftsmen are members thereof and that their real economic interests are the same. We believe that a satisfactory condition will be reached only when both elements realize this and join forces to fight their common battle against the ills that beset them from without. And finally, we believe that the conduct of this battle need lack neither strength nor dignity.

GUPTILL'S CORNER

WASH COMPETITION

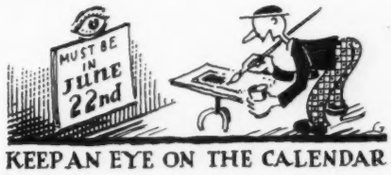
Yes Sir and Yes Marm, here it is! Here's your chance to try your skill and luck at another of the stupendous, marvelous, unexcelled, and unexpurgated GUPTILL'S CORNER SKETCH COMPETITIONS. Grab a brush, slop a bit of paint on some paper, send it in and win one of the magnificent, prodigious, absolutely swell prizes! Have some fun! Learn something! Gain glory! You don't have to gamble much either in time or money, so get busy. This may be the last of these sketch competitions for a while, by the way, as I'm having a lot of requests for little competitions on the design of ornamental detail, etc. So don't wait for the next one but get under way now. Time's a-wastin'.

GUPTILL'S CORNER SKETCH COMPETITION No. 3: SKETCHING FROM THE PHOTOGRAPH IN WASH

PROBLEM. The problem is to make an effective sketch (not rendering) in wash alone of the photographic subject published on page 273 of this issue of PENCIL POINTS. By "wash" is meant black water color such as lamp black or ivory black, diluted to suit. Ink, applied with the brush in diluted form, is acceptable. Colors, including brown, are forbidden, as is undiluted black. The contestant is not expected to make a slavish copy, exact in every detail, but rather to interpret the building and its surroundings as though he were actually before them, making an outdoor sketch. All the main architectural elements of the subject must be shown, and at approximately the same proportions as in the photograph: it is not enough to select a limited area, such as a doorway, and draw that. Inconsequential details can, however, be omitted or suppressed. The complete surroundings need not be drawn, and the portions included can be somewhat recomposed: trees can be made larger or smaller, or changed in position or detail; vines or bushes can be added or omitted, etc. Appropriate figures, clouds, or other accessories are permissible. Tones of light and dark throughout the entire subject can be changed as desired. The light can be assumed to fall from any angle.

DRAWING. A contestant can submit one or more drawings, but no contestant is eligible for more than one prize. Each drawing must be in wash applied with the brush on white paper measuring exactly 11″ x 14″. Mounted water color paper (board) is especially recommended. Unmounted tracing paper is not acceptable. The paper can be placed vertically or horizontally. The subject matter must be larger or smaller than in the photograph as evidence that it was not transferred. The subject can be vignetted (allowed to fade at the edges) or not. Border lines are optional, as is a lettered title.

NOM DE PLUME. No drawing is to be signed, nor is to contain any identifying mark with the exception of a *nom de plume* or device which must appear at small scale in place of the usual signature. With each drawing there must be enclosed a plain, opaque, sealed envelope containing the true name and address of the contestant, and bearing on the outside his *nom de plume.* The envelopes will not be opened until after the awards have been made.



KEEP AN EYE ON THE CALENDAR

DELIVERY. Drawings must be mailed flat, postpaid, fully protected against rolling or folding, to A. L. Guptill's Corner, PENCIL POINTS, 330 West 42nd St., New York, N. Y., in ample time to be delivered on or before June 22, 1936. Drawings will be given every reasonable care, but are at the owner's risk from the time they are sent until returned.

JUDGMENT. The drawings will be judged late in June by a qualified Jury appointed by PENCIL POINTS. Judgment will be based on artistic merit. Composition and logical expression of the subject matter will have as much weight as technical excellence. Immediately the drawings are judged, the winning contestants will be notified by mail. General announcement of the results will appear in the July issue, a copy of which will be sent to every contestant.

THE PRIZE DRAWINGS. The prize drawings, and report of the Jury, will also be published in the July issue. These drawings are to become the property of the Reinhold Publishing Corporation, and the right is reserved to publish or exhibit any or all of the other drawings. The drawings of unsuccessful contestants will be returned, postpaid, within a reasonable time.

BE A HAPPY PRIZE WINNER

PRIZES. There are no cash prizes. All prizes are in the form of PENCIL POINTS Books, selected from the list printed on page 36, Advertising Section, of this issue. Sixty-five dollars' worth of books will be given in all, as follows:—First Prize, $25; Second Prize, $15; Third Prize, $10; three Fourth Prizes, $5 each. These books will be sent postpaid as soon as selected by the winning contestants. Mentions (honorary) may be awarded at the option of the jury.

The sheet of wash sketches overleaf, made at or near Boothbay Harbor, Maine (where Cornerers will recall I have my summer classes at Frank Allen's Art School), is not meant to hint at what the contestant should do in this present competition, but is shown only as a typical example of what can be done with informal subjects when time is at a premium. These sketches were painted on rough water color paper in ivory black water color, diluted to suit, the technique being somewhat dry. When I say "dry" I mean that no washes were prepared ahead of time to be "laid" as in the formal problems with which the architect is usually more familiar. Instead, the brush was dipped directly in the pigment and then, for the most part, drawn across the surface of the paper in a somewhat crayon-like manner. The little whites in a few cases were purposely left bare. In others they popped through the solid tone during the drying process. They give an effect of a greater amount of detail than was actually drawn, producing at the same time textural characteristics of interest. A square-pointed brush was used for most of this work, which, as reproduced, has been considerably reduced in size.

I'LL BE ON THE LOOKOUT!

Now don't procrastinate! I'll be on the lookout for *your* competition sketch! Happy contest to you!

THESE WASH SKETCHES MERELY SERVE TO SUGGEST SOME OF THE POSSIBILITIES OF THIS FLEXIBLE MEDIUM

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

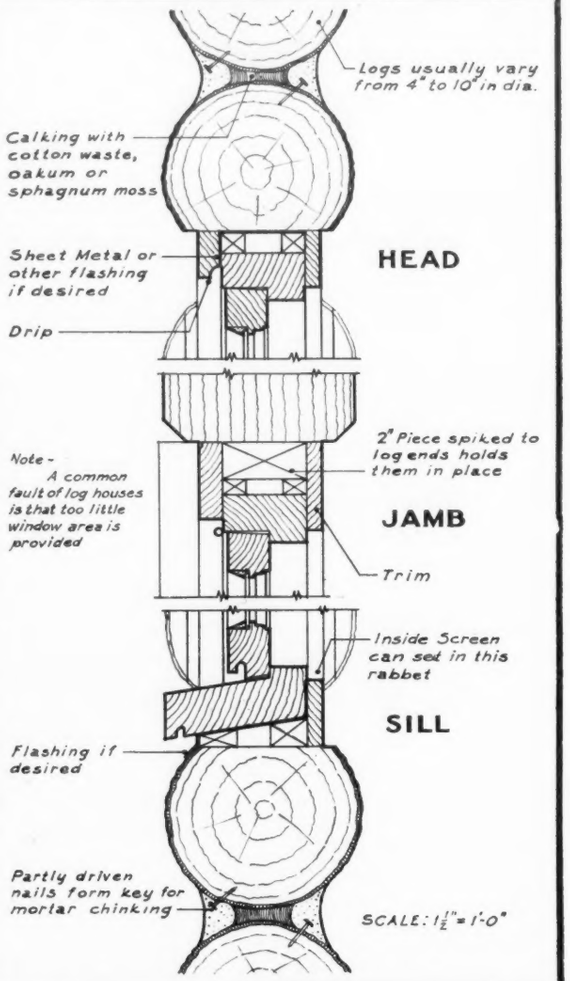
PENCIL POINTS DATA SHEETS

CASEMENT IN LOG CABIN

Prepared by Don Graf, B.S., M.Arch.

Sheet No. **F3f**

May, 1936


Logs usually vary from 4" to 10" in dia.
Calking with cotton waste, oakum or sphagnum moss
Sheet Metal or other flashing if desired
HEAD
Drip
2" Piece spiked to log ends holds them in place
Note - A common fault of log houses is that too little window area is provided
JAMB
Trim
Inside Screen can set in this rabbet
SILL
Flashing if desired
Partly driven nails form key for mortar chinking
SCALE: 1½"=1'-0"

FACTS AT YOUR FINGERTIPS

The June issue of PENCIL POINTS will contain advertisements by prominent building material manufacturers offering free sets of *Data Sheets* on their products. These sets that are sponsored by manufacturers are identical in format and method of presentation with the regular PENCIL POINTS series appearing on these pages each month. There is no "sales talk," none of the useless and time-wasting verbiage that sometimes clutters up advertising literature. Only those facts are given which will be of help in showing and specifying the products.

Are there any manufacturers in whose products you are especially interested? If there are, and you would like to have *Data Sheets* prepared to put this information at your fingertips, write the manufacturer and say, "Why don't you put out a free set of *Don Graf* PENCIL POINTS *Data Sheets* on your products?"

The *Data Sheets* have been appearing each month since January, 1932. Each six months the 24 sheets which have appeared in PENCIL POINTS during the preceding half year are reprinted. Eight such sets are available, the ninth will be ready about July 1st. This makes it possible for any one to start their *Data Sheet* Notebook, now. Prices on the reprinted sets quoted on request.

PENCIL POINTS DATA SHEETS

LOG CABIN WALLS

Prepared by Don Graf, B.S., M.Arch.

Sheet No. **F11c**

May, 1936

SUITABLE SPECIES. Balsam, hemlock, tamarack and pine make very good trees for the construction of log houses. Cottonwood, willow, aspen, birch and basswood are not so suitable. Cedar and white pine are excellent. Other species can be used, but it is advisable to choose the more durable woods.

SIZE OF LOGS. Logs from 4 to 10 inches in diameter are usually employed. Logs should have only a slight taper, if possible. Logs should be longer than the length of the room to allow for intermembering. Tree trunks longer than 20 feet are heavy and difficult to handle. Logs used in a wall can be spliced by halving the abutting ends, but is not considered good practice as it weakens the wall and detracts from the appearance. Short lengths can be utilized for panels between wall openings.

TIME OF CUTTING. If the logs are to be peeled, winter is the best time for felling the trees. If felled in the spring while the sap is running, the logs deteriorate thru the development of stain and decay organisms. Bark will adhere to the logs if the trees are cut in the late summer. To avoid insect injury, the cutting should be postponed until about the time of the first frost. To increase the adhesion of the bark, a narrow strip or score should be cut off on 2 sides of the entire length. The logs should then be seasoned by piling in the shade to allow the thoro circulation of air until the following spring. The scores, ends and notches should be painted with coal-tar creosote a few days after felling and again just before the timbers are used. Peeled logs are less subject to rotting and can be better protected against insect attack.

FINISHING. Sometimes logs are stained, creosoted or painted. Staining is preferable, since the odor of creosote is persistent and penetrating. The cuts made by notching should always have a protective coating.

INSECT PROTECTION. See *Farmer's Bulletin* 1582, "Protection of Log Cabins from Injurious Insects," also *Farmer's Bulletin* 1472, "Preventing Damage by Termites or White Ants." (Available from the Supt. of Documents, Washington, D. C., for 5c each.)

CHINKING. The cracks or spaces between the logs must be sealed, but this operation should be delayed as long as possible so that the logs will dry out. Narrow cracks may be calked with cotton waste, oakum or sphagnum moss (the moss found in swamps and used by florists in wrapping plant roots). If the joints are wide, they may be closed with short lengths of quartered logs to fit the cracks, bedded in mortar and nailed in place. Nails may be driven into the logs with heads protruding to form a key for cement mortar which protects the calking. Before filling wide spaces between the logs with mortar, narrow strips of expanded metal lath may be fitted and nailed between the logs to serve as reinforcement and as a background for the mortar. Clay for chinking is mixed like mortar, to the consistency of putty and pushed into the joints. When well done clay chinking will last from 10 to 12 years and may be used as temporary filling in minor buildings.

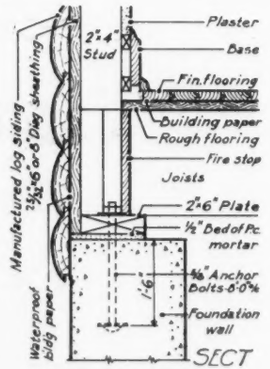
PENCIL POINTS DATA SHEETS

POLE AND SIDING LOG CABIN WALLS

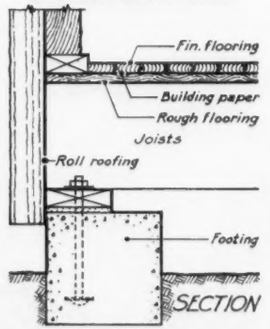
Prepared by Don Graf, B.S., M.Arch.

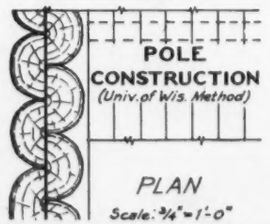
Sheet No. **F11d**

May, 1936



LOG SIDING CONSTRUCTION





Manufactured shiplapped log siding may be used horizontally, as illustrated, over sheathing in the same manner as any other siding. This material may also be used to simulate pole construction, if a proper waterproof building paper or roll roofing is placed between the logs and sheathing.

Buildings with walls made by placing logs on end are referred to as *pole houses.* Such structures are easier to build than those in which the logs are horizontal because one man can handle the logs, which generally are of short length and small diameter. Moreover, the labor of notching at the corners is not required as with horizontal log construction using real logs.

The poles should be not less than 4 to 5 inches in diameter. If full round logs are to be used for pole construction, the logs should be hewn on the sides and matched to fit closely to insure a weathertight wall. The cracks are chinked in the same manner as in horizontal log construction. A good foundation should be provided, upon which square sill logs should be bolted. The sill logs should equal in diameter, or hewn dimension, that of the wall poles. The top surface of the sill must be level to provide proper bearing for the sawed ends of the poles. Similar logs must be used for plates over the tops of the verticals. The sills and plates should be halved and lapped at the corners. The corner uprights should be set first and the plates then placed on top of them. The wall uprights are then matched and fitted between the sills and plates and spiked in place.

Split logs and slabs are sometimes used in the manner illustrated, in which 2 layers of logs or slabs are used, with staggered joints and roll roofing or heavy building paper between. Edges of slabs should be cut to make close joints.

ERRATUM. If you have a set of the Standard Lime & Stone Company's *Data Sheets,* will you make this correction? On Sheet No. E2, entitled *True vs. Apparent Insulation Cost,* 2nd paragraph, next to the last line—please change "1¾c per unit" to read "1⅜c per unit."

DATA SHEET NO. F3f. *This type of window is economical as it does not require much millwork nor hardware. Where there are mosquitoes (and where aren't there mosquitoes?) screening will add much to comfort.*

DATA SHEETS NOS. F11c, d and e. *There is nothing complicated in log house construction. The main difficulty lies in the amount of heavy work necessary. Very little information is available on the cost of log cabin construction. It will be found economical to hire woodsmen rather than carpenters to hew and handle the heavy logs. One builder estimated that log cabin walls constructed of logs cut on the site cost 50 per cent more than 2 x 4 stud walls.*

Real log cabins can be purchased in stock designs as a package with all cutting done in the factory.

The information on these Data Sheets *has been drawn largely from the U. S. Department of Agriculture,* Farmer's Bulletin No. 1660. *This bulletin is available from the Superintendent of Documents, Washington, D. C., price, five cents a copy.*

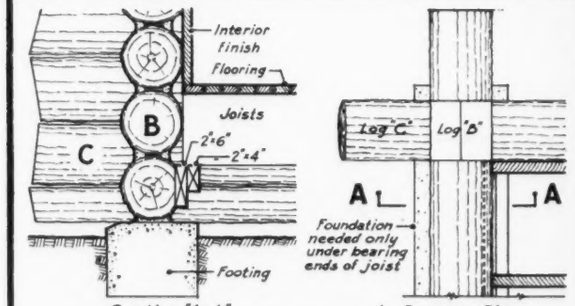
PENCIL POINTS DATA SHEETS

LOG CABIN INTERMEMBERING

Prepared by Don Graf, B.S., M.Arch.

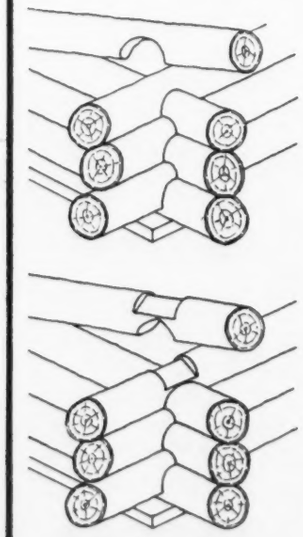
Sheet No. **F11e**

May, 1936



METHOD OF FRAMING SILL AND FLOOR JOISTS

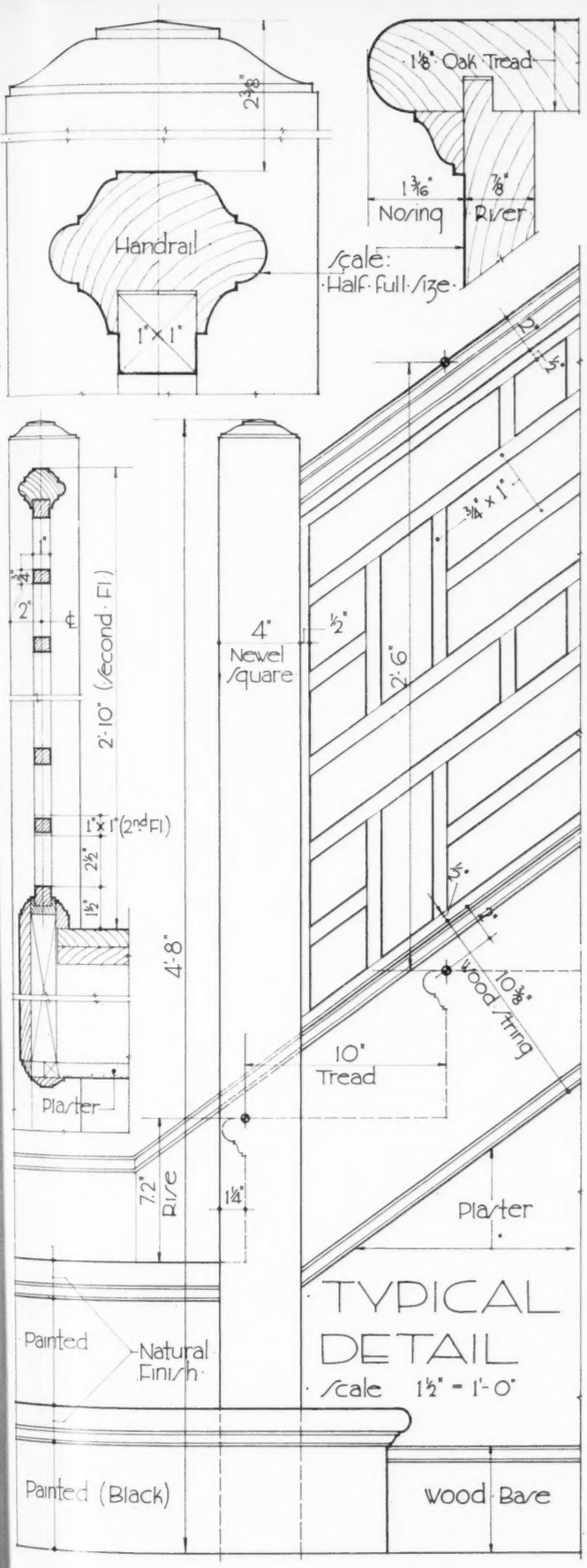
SCALE ½"=1'-0"

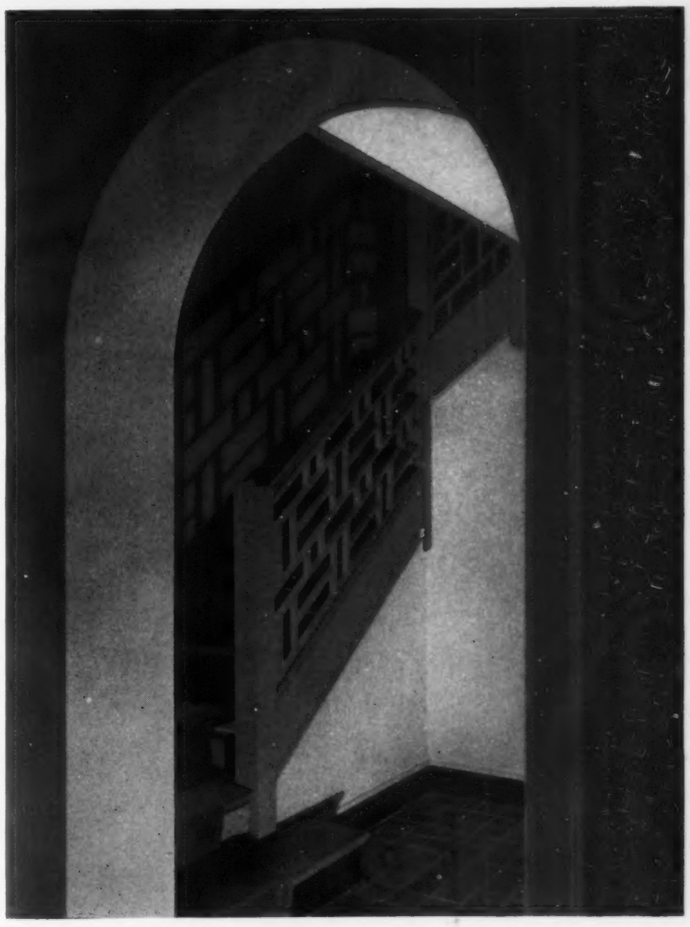


TWO METHODS OF NOTCHING LOGS FOR CORNERS

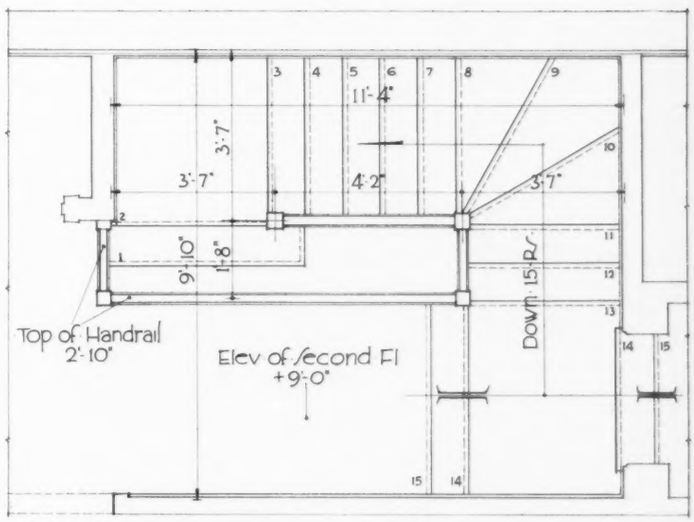
The simplest footing for temporary log structures consists of large, flat stones laid on firm ground. Where permanence is required, a full masonry wall is advisable under the bearing ends of the joists. If there is no cellar under the structure, ventilation may be assured by omitting the footing or foundation on the non-bearing sides of the building, as indicated above. If a continuous footing is used completely enclosing the space under the building, a number of screened holes should be provided to ventilate the under side of the floor to reduce the danger of rotting.

The heaviest and best logs should be used for sills or bottom logs. Various methods are used for intermembering the logs at the corners. 2 types of notches are shown.





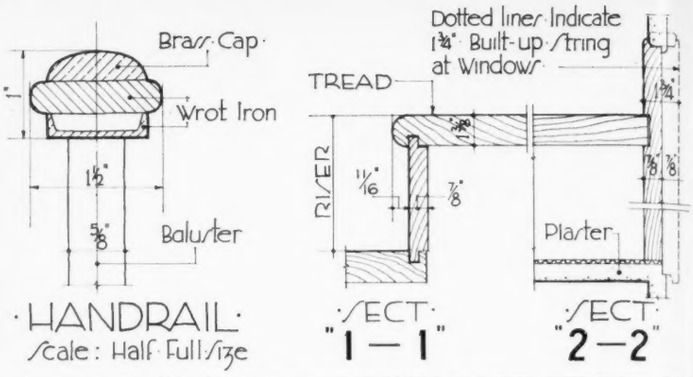
George H Van Anda



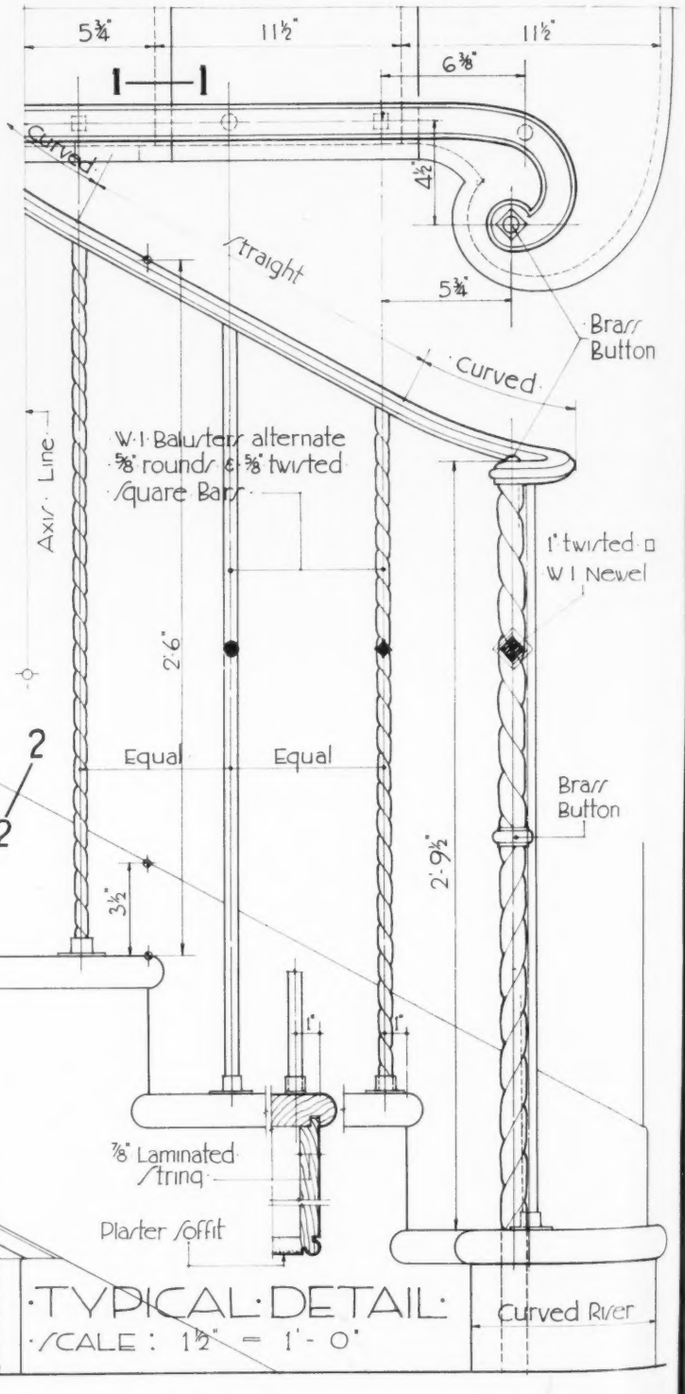
PLAN AT SECOND FLOOR
Scale ¼" = 1'-0"

WALDRON · FAULKNER · ARCHITECT

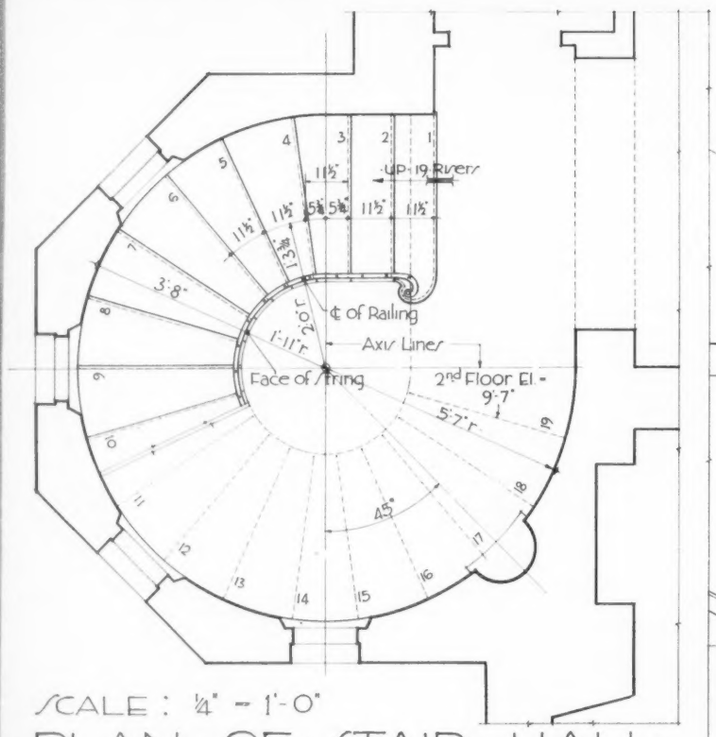
Mattie · Edwards · Hewitt ·



· HANDRAIL ·
Scale: Half Full Size



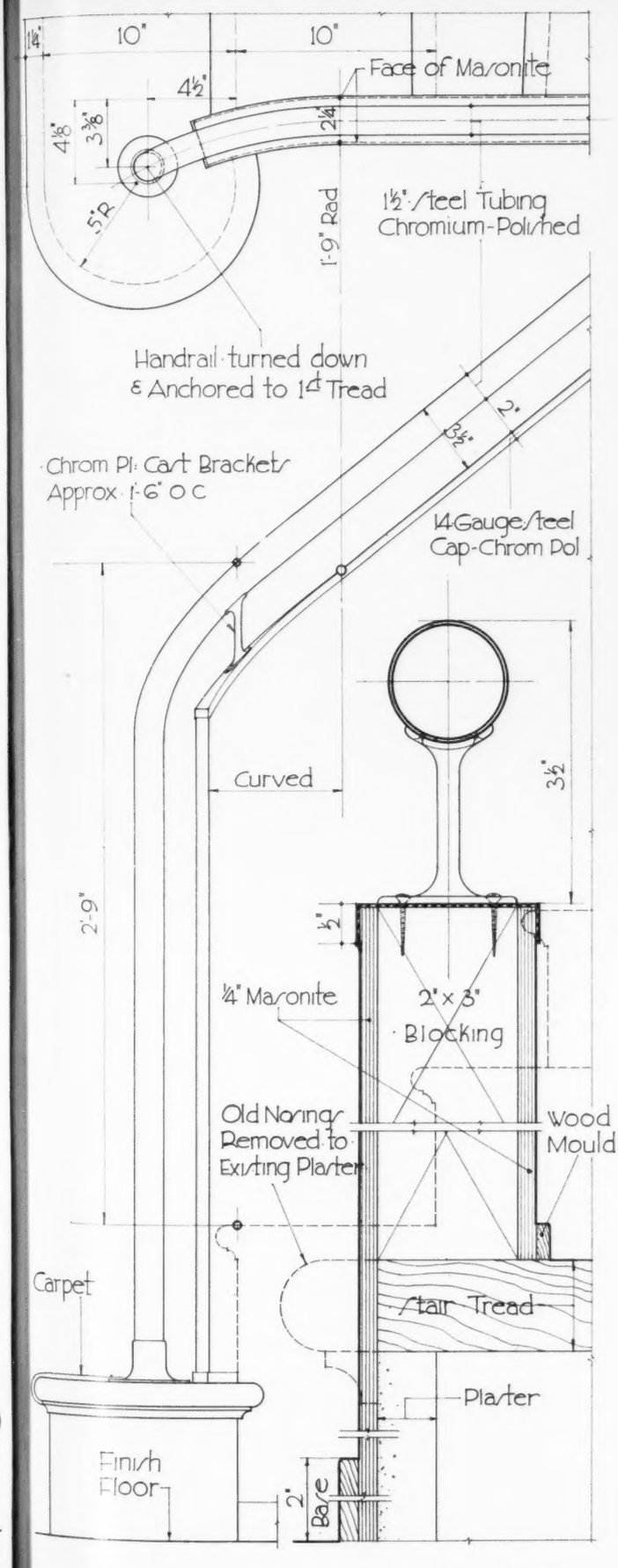
· TYPICAL · DETAIL ·
Scale: 1½" = 1'-0"

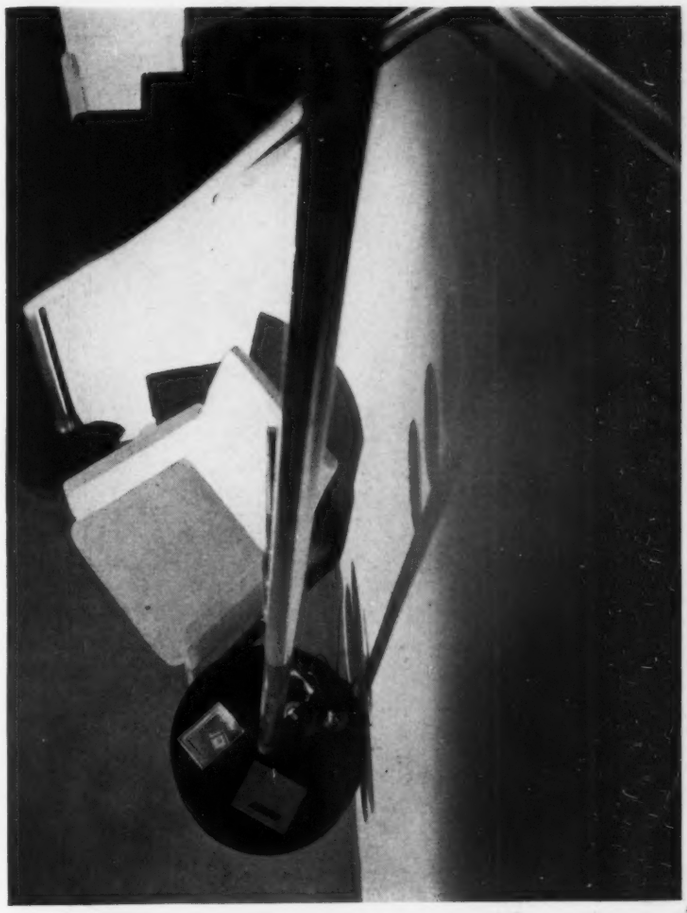


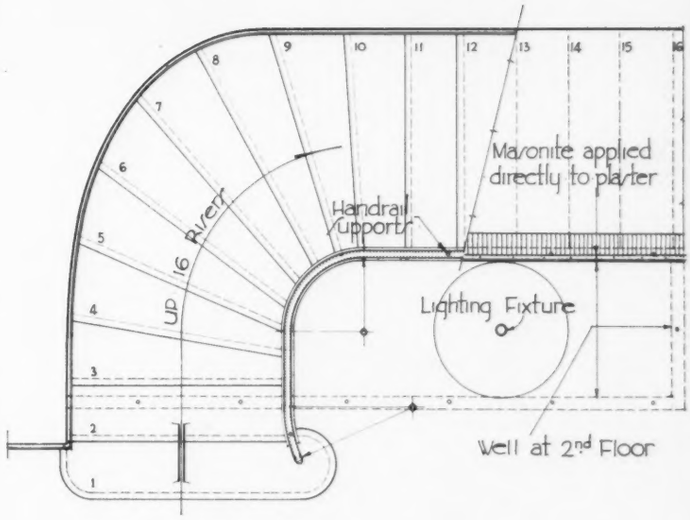
Scale: ¼" = 1'-0"

PLAN · OF · STAIR · HALL ·

· FRANK · J · FORSTER · ARCHITECT ·



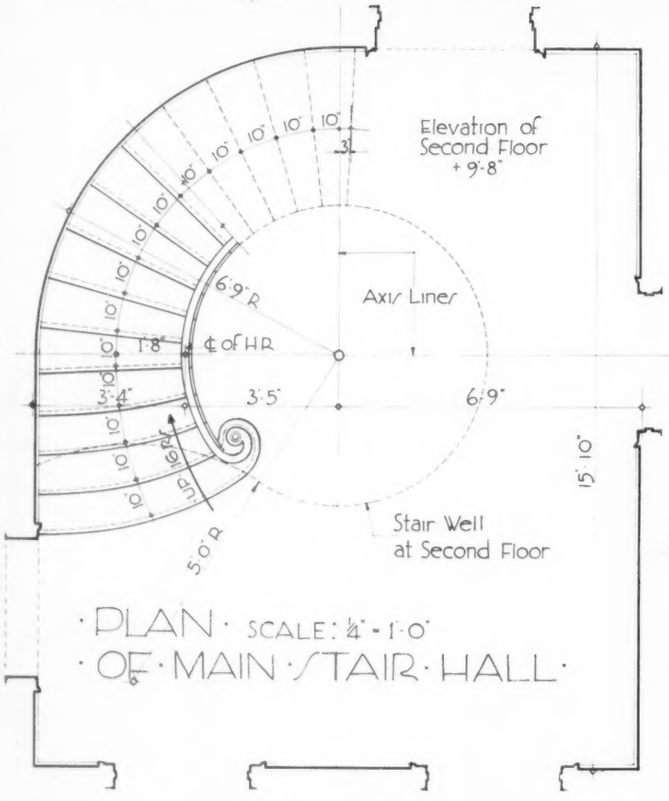




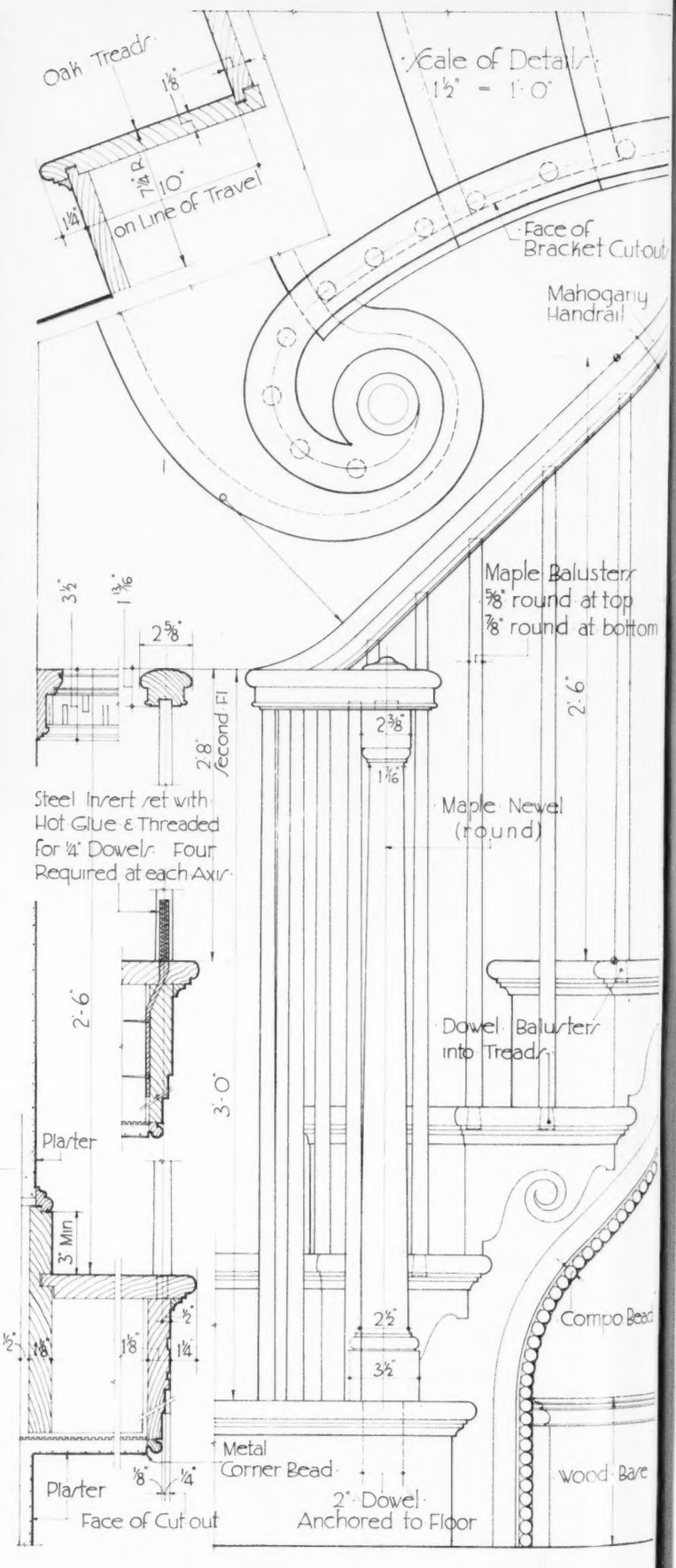
PLAN OF STAIRS
SCALE 3/8" = 1'-0"

PERCIVAL GOODMAN INC ARCHITECTS

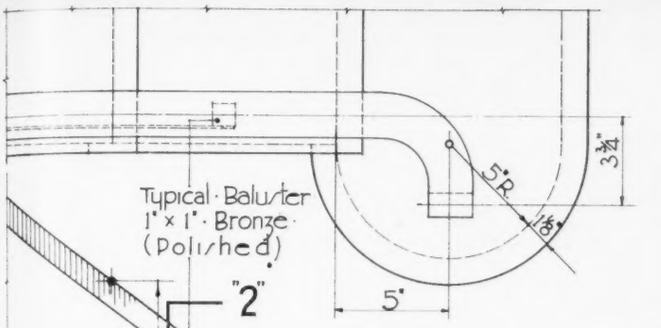
George R Thompson

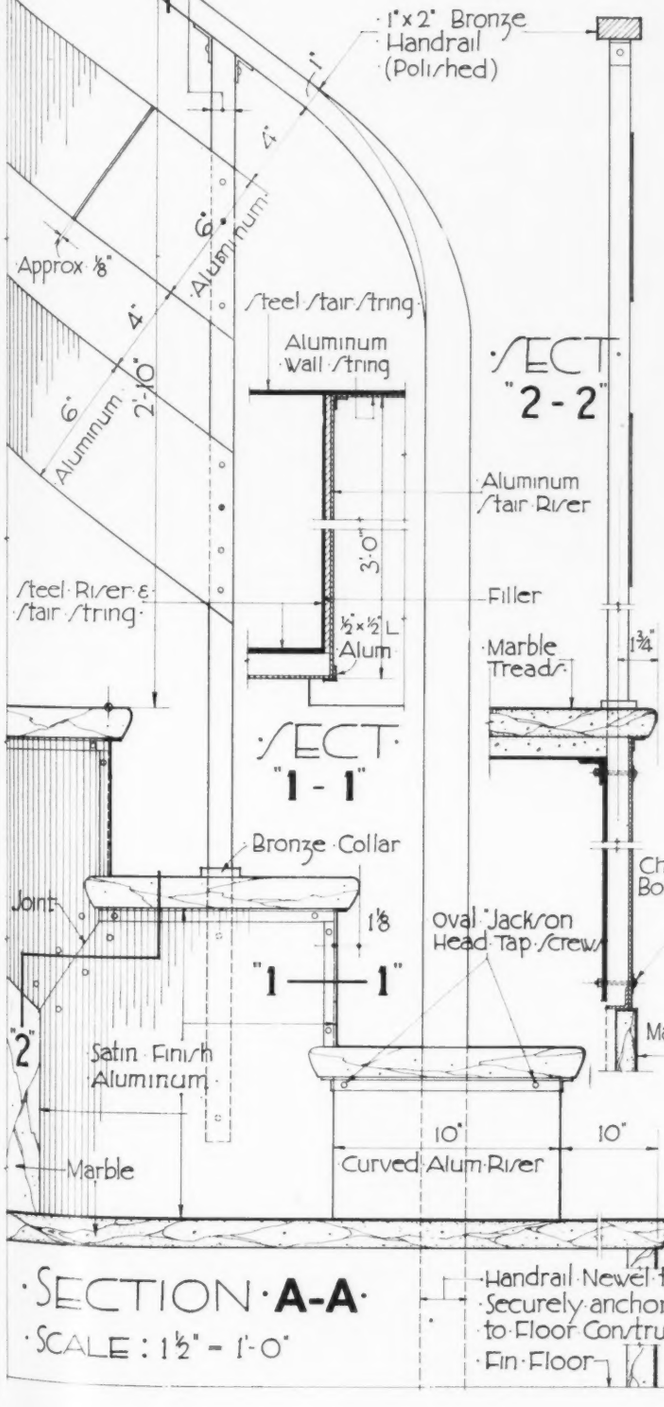


· PLAN · SCALE: ¼" - 1'-0"
· OF · MAIN · STAIR · HALL ·

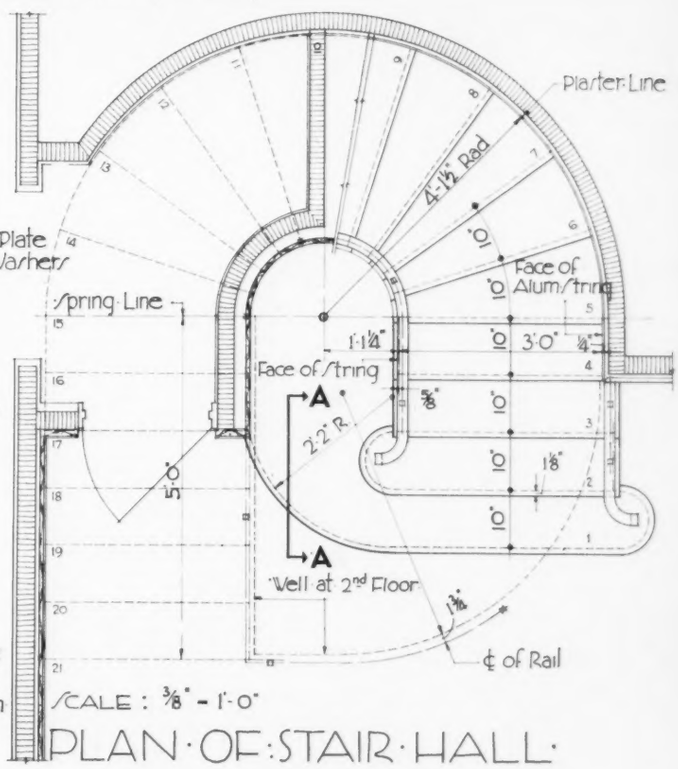


· GODWIN · THOMPSON & PATTERSON · ARCHITECTS





Photograph by Amemya



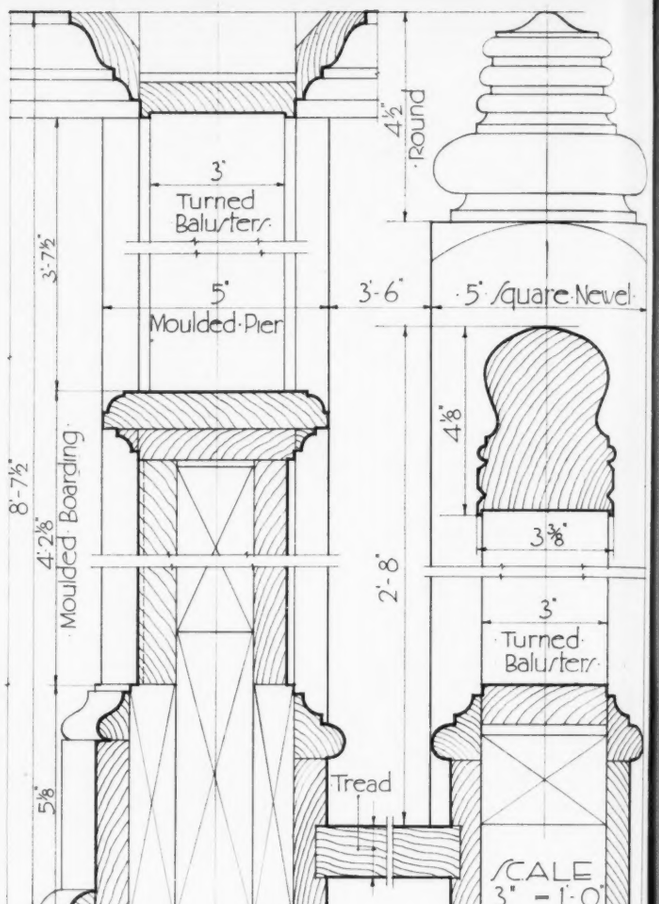
SECTION A-A
SCALE: 1½" - 1'-0"

Handrail Newel to be
Securely anchored
to Floor Construction
Fin Floor

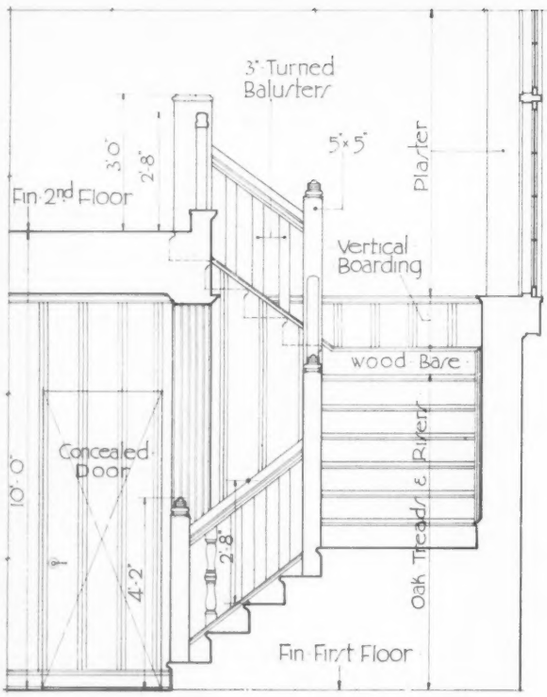
SCALE: ⅜" - 1'-0"
PLAN OF STAIR HALL

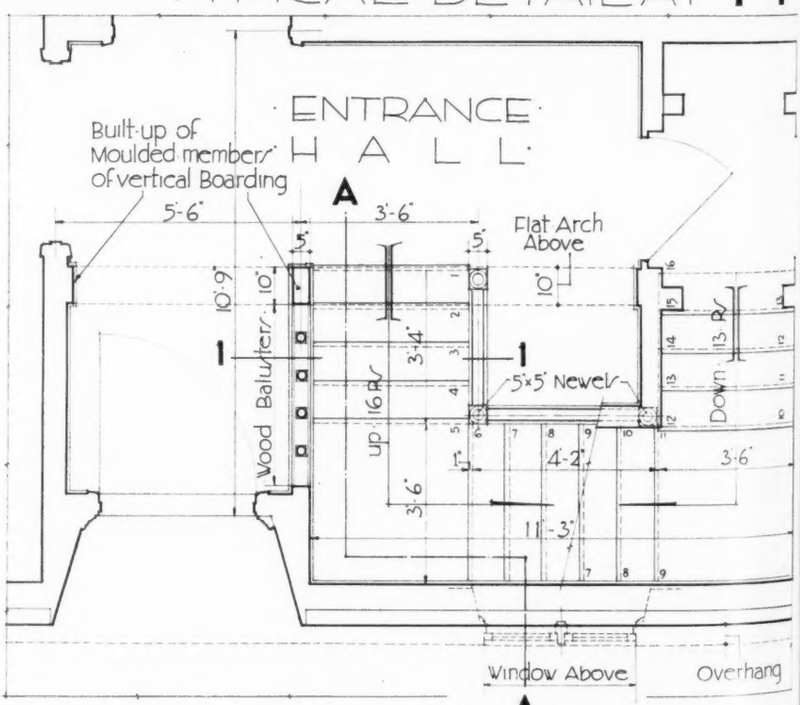
· VAHAN · HAGOPIAN · ARCHITECT ·

Henry · H /aylor



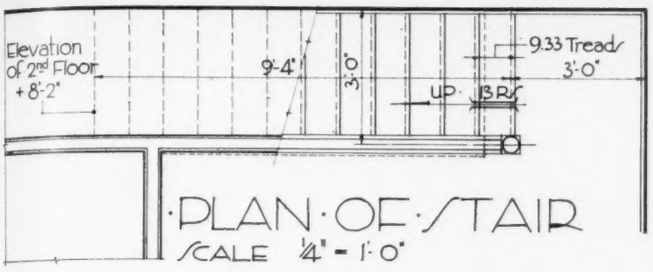
·TYPICAL·DETAIL·AT·"1-1"





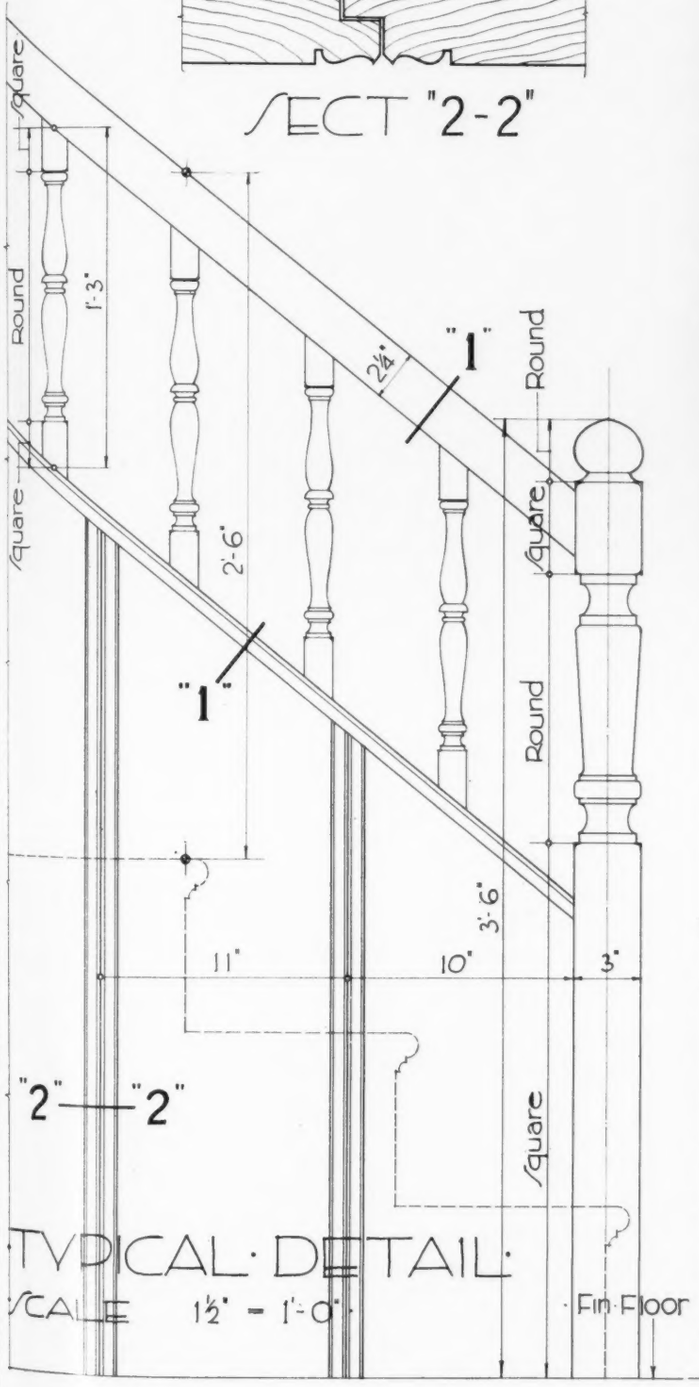
/ECTION · "A-A" · PLAN·OF·/TAIR/ · /CALE: ¼"-1'0"

· LOUI/ · C · ROSENBERG · · · ARCHITECT ·



PLAN OF STAIR
SCALE ¼" = 1'-0"

SECT "2-2"



TYPICAL DETAIL
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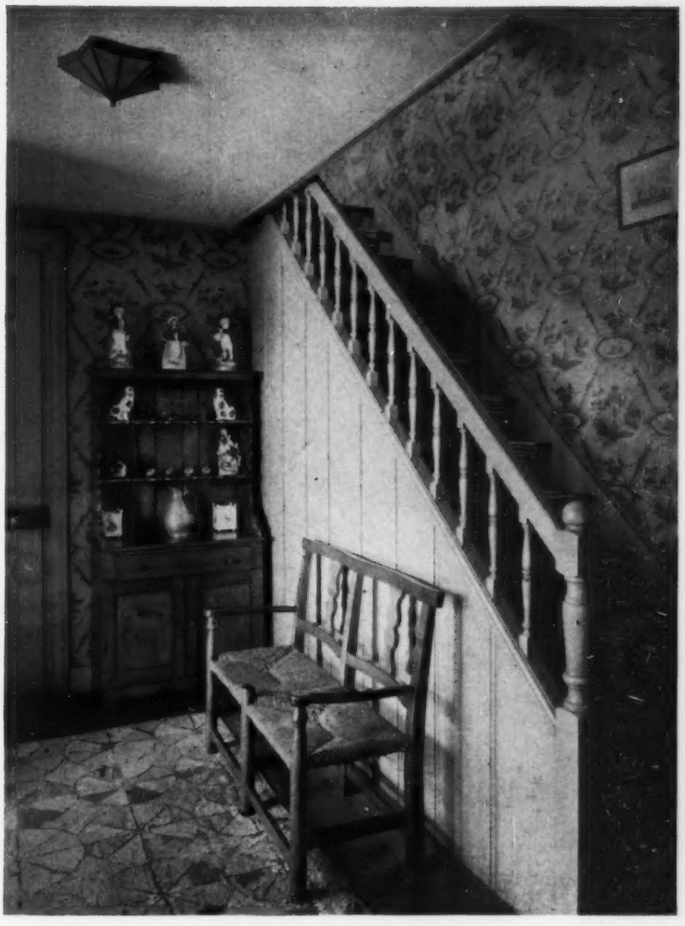
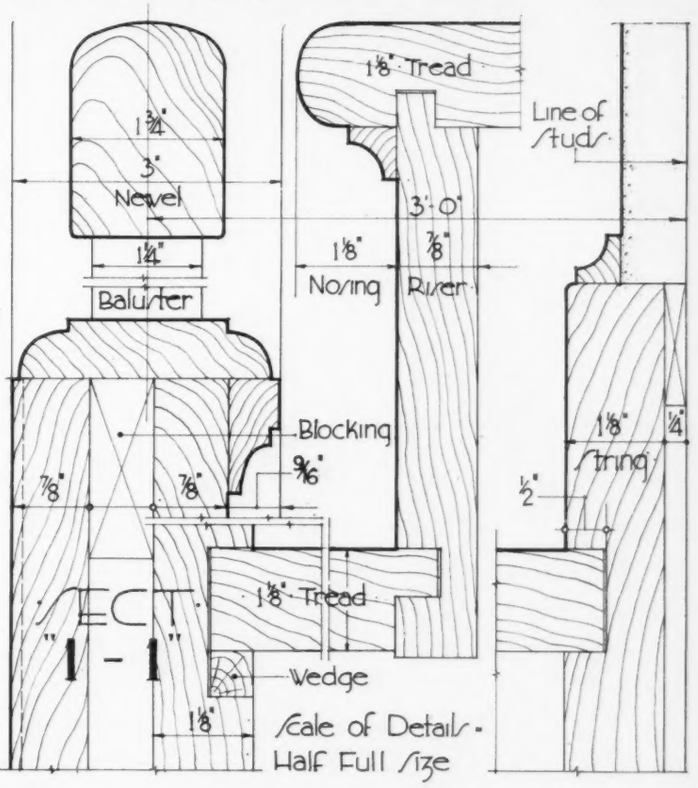


Samuel H Gottscho

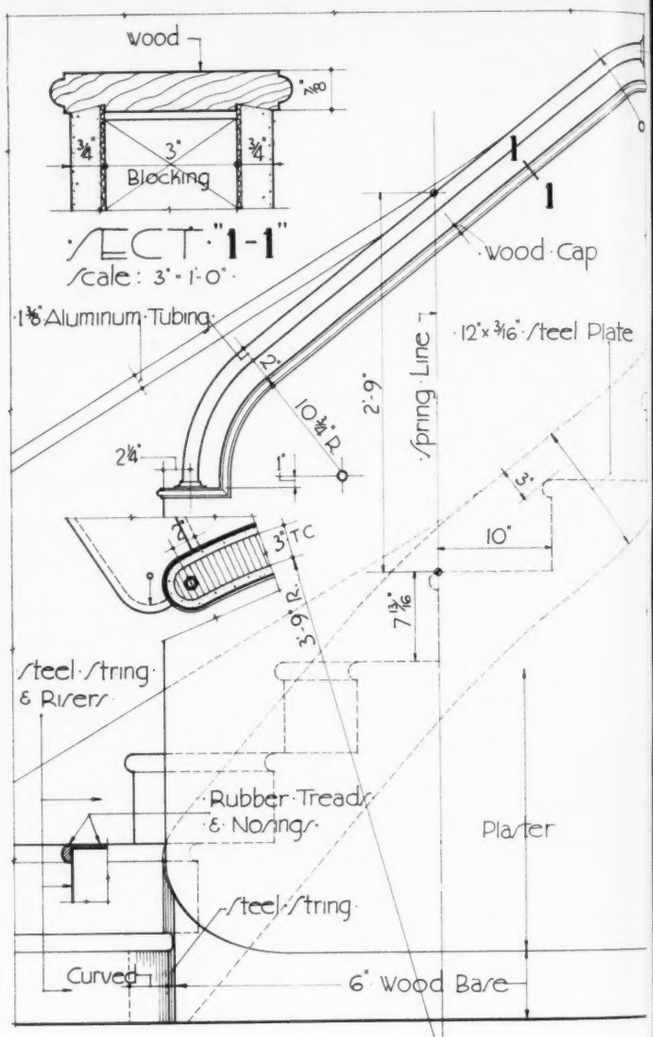


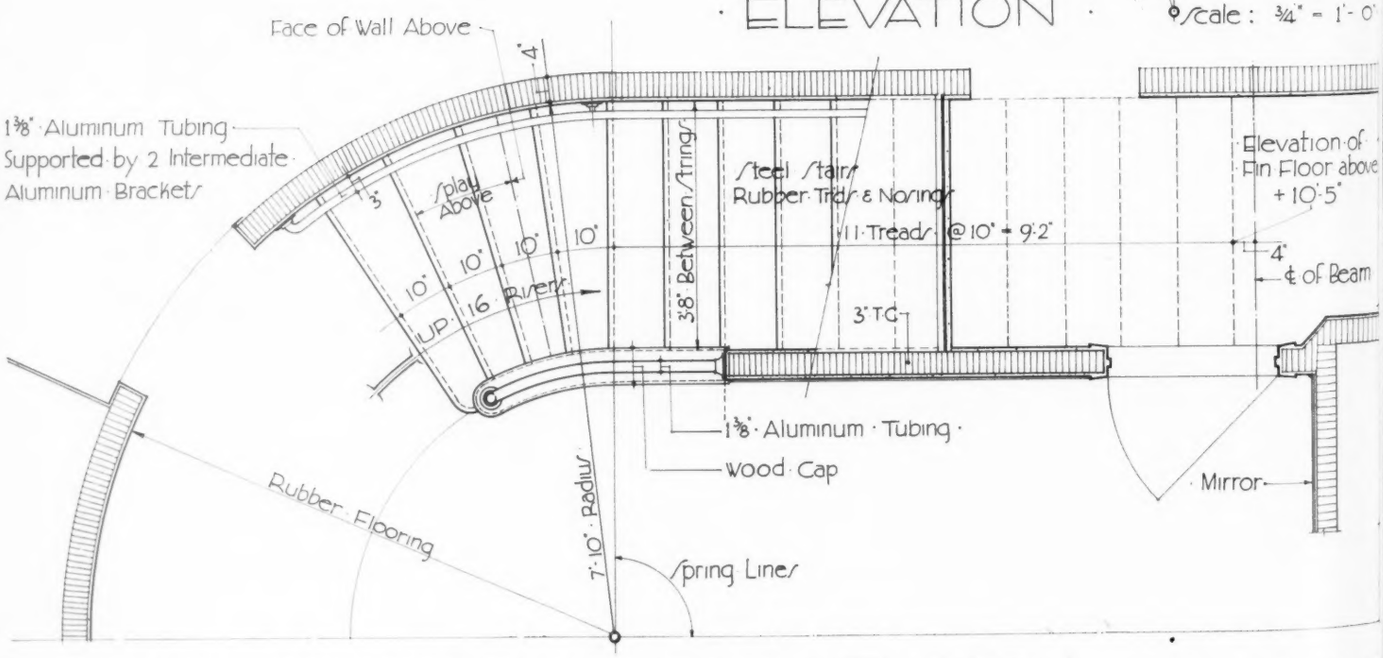
SECT "1-1"

Scale of Details - Half Full Size

· LEROY · P · WARD · ARCHITECT ·

G · F · Lynch ·





· SCOTT & TEEGEN · ARCHITECTS

THE MONOGRAPH SERIES

RECORDS OF EARLY AMERICAN ARCHITECTURE

EDITED BY RUSSELL F. WHITEHEAD, A·I·A

VOLUME XXII

MONOGRAPH TWO

RHODE ISLAND MILL TOWNS

BY A. N. FOWLER

Research and Measured Drawings by Frank Chouteau Brown
Photographs by Arthur C. Haskell

In the early days it was necessary to weave all cloth by hand, in the Colonies as well as in England. The only mechanical aid employed being small frames used to hold the material in position. In 1767 James Hargreaves invented in England the "spinning jenney," which made it possible to spin eight threads at once instead of the single one that was all that could be done previously on a spindle. Roller spinning was next perfected by Richard Arkwright, and all the preliminary processes of cotton manufacture were for the first time brought within one building. This was the start of the English factory system.

In 1779 Samuel Crompton of Bolton combined the "spinning jenney" of Hargreaves, with the "water frame" of Arkwright, into the "spinning-mule." All these improvements had been made within a small district in England; and the Government prohibited the export of any cotton machinery—as well as of any plans, drawings or models, in an effort to restrict the center of the world cotton industry within Great Britain.

In 1786, two Scotsmen, Alexander and Robert Barr, in the employ of Mr. Orr of East Bridgewater, Mass., made the first machines for the carding, roving and spinning of cotton in this country—and the State Legislature granted £200 to encourage and further that work. The next year the Beverly Company, of Beverly, Mass., spent £4000 and in 1790 were given a grant of £1000 from the Legislature, and started in the manufacture of cotton goods with very imperfect machinery.

In Providence a company was formed to make "homespun" cloths in 1788, on machinery made from drawings of English models, and plans from Orr and the Beverly Company—but "carding" and "roving" were still very imperfectly done by hand labor, and the spinning frame—carrying 32 spindles—was little better than the common jenney, turned by a hand crank. This machinery was sold to Moses Brown of Providence, who—with William Almy—had several "hand jennies" installed in private houses in Providence, making yarn for the weft of mixed linen and cotton stock.

Samuel Slater, born in Belper (Derbyshire), England, June 9, 1768, learned to spin cotton with Jedidiah Strutt, who, in association with Sir Richard Arkwright, was running a mill at Milford, England; where Slater worked for about eight years. He became a good machinist, and after the term of his apprenticeship had expired, he happened to see a Philadelphia paper in which a reward was offered by some society, for a device to make cotton rollers. He sailed to America on September 13, 1789, and after a voyage of 66 days arrived in New York and went to work for a manufacturing company in that city; but their machinery was imperfect, and their water power transmission unsatisfactory. While there, he heard from a captain of a sailing packet, of Mr. Moses Brown of Providence, being interested in cotton making; and wrote to offer his services, and in January of 1790 he had arranged to go to Almy & Brown in Pawtucket.

He started work January 18, and by December 20 he had three cards drawing and roving, and 72 spindles worked by an old fulling mill waterwheel; and at the end of twenty months they had several

thousand pounds ot yarn on hand. Early in 1793, Almy, Brown & Slater built a small factory in Pawtucket (since known as the "Old Factory") and opened it on July 12, Slater having built new machinery, on English models, entirely from memory.

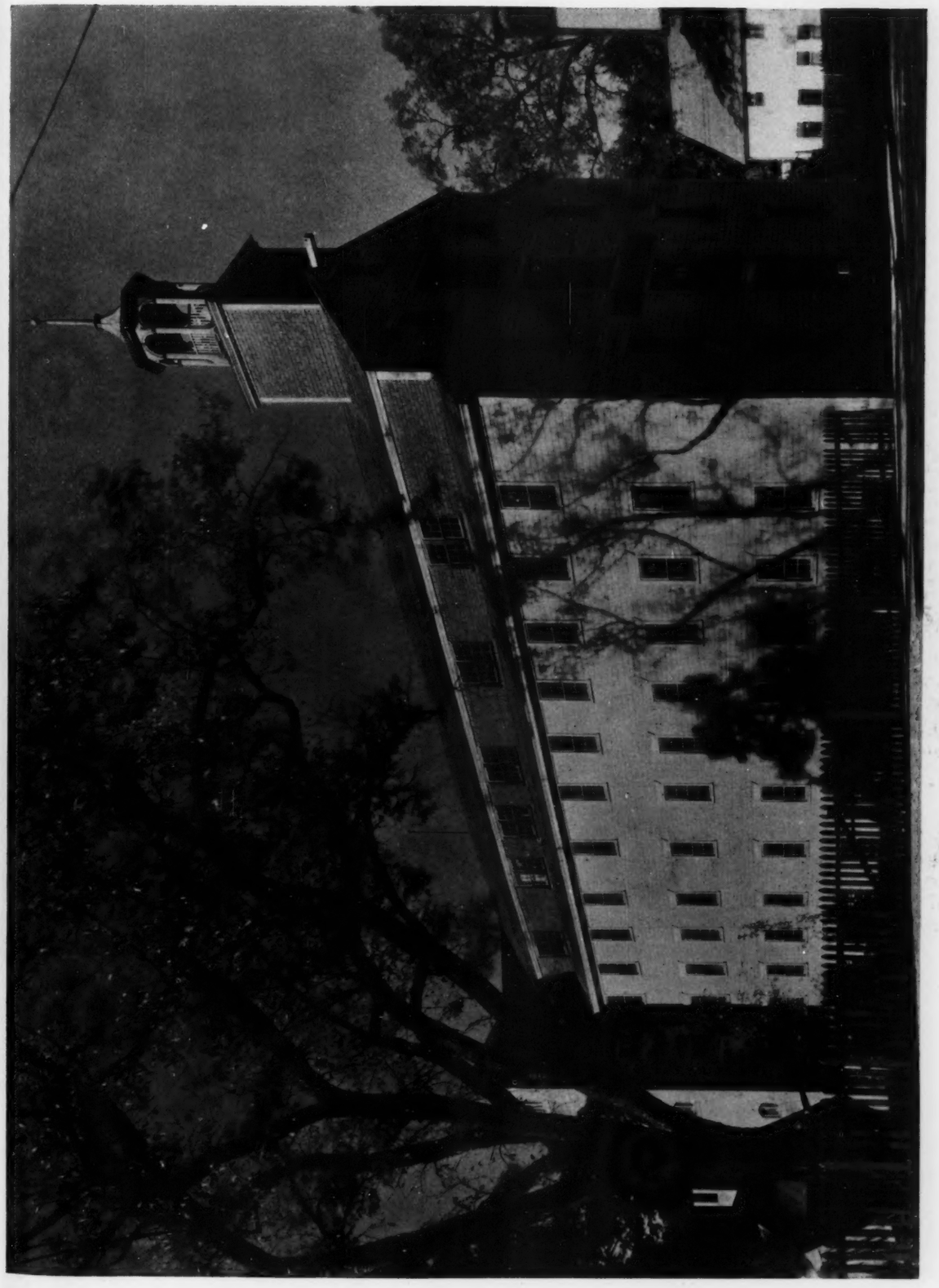
In 1798, Slater joined with Ozial Wilkinson, whose daughter he had married, along with two other brothers-in-law, Timothy Green and William Williamson, in building a second mill, on the east side of the Pawtucket River, as "Samuel Slater & Co." and superintended the two mills, being paid $1.50 the day by each; while he soon became interested in other mills situated in other Rhode Island and Massachusetts villages nearby along the Blackstone River.

COTTAGES AT WEST WARWICK, RHODE ISLAND

Originally, as in England, these mills only manufactured the yarn, the weaving still being done in private houses—but the power loom, invented by the Rev. Edmund Cartwright in 1785, gradually came into use—and in 1813, at Waltham, Mass., was built the first mill in the world, in which all the processes of making cotton cloth were carried on under one roof!

The first cotton mill in Rhode Island is still to be seen at Pawtucket, only a few miles up the Blackstone River from Providence. This is the mill where Samuel Slater, aided by money provided by Moses Brown of that latter city, made his first cotton weaving machines after the English model. The building has been fitted up as a sort of Museum, in which can now be seen many of the early milling experiments. The second mill used in the making of cotton in that state is the Lippett Mill, built in 1809 near the northwestern corner of the township of West Warwick, about in the geographical center of the many little groups of old mill villages along the Pawtucket River, from which the majority of the cottages shown in this Monograph have been taken.

This structure appears to be characteristic of most of the early mills in that vicinity. They were usually built of stone, three or four stories high, with the long roof broken by a sort of continuous dormer or monitor, sometimes continuing out to the very end walls of the building, and sometimes stopping from six to ten feet back from the end gable. While most of the old mill buildings in this vicinity have either entirely disappeared, or their sturdy walls have been built into later extensions, adding more stories to their height or increasing their length, until all semblance of the old building has disappeared; this one early example has happened to be preserved, with substantially little exterior change, so that it can still give us today an excellent picture of this original type. One other mill, the Jackson, may also be found upon the river bank, a few miles away. The Jackson mill was built in 1824, and from the river end it still shows the original outline, but upon the end toward the street, it has been



THE LIPPETT MILL—1809—WEST WARWICK, RHODE ISLAND

[19]

INTERLARKEN MILLS COTTAGE, HARRIS, RHODE ISLAND

given a later extension that entirely conceals the older part of the structure.

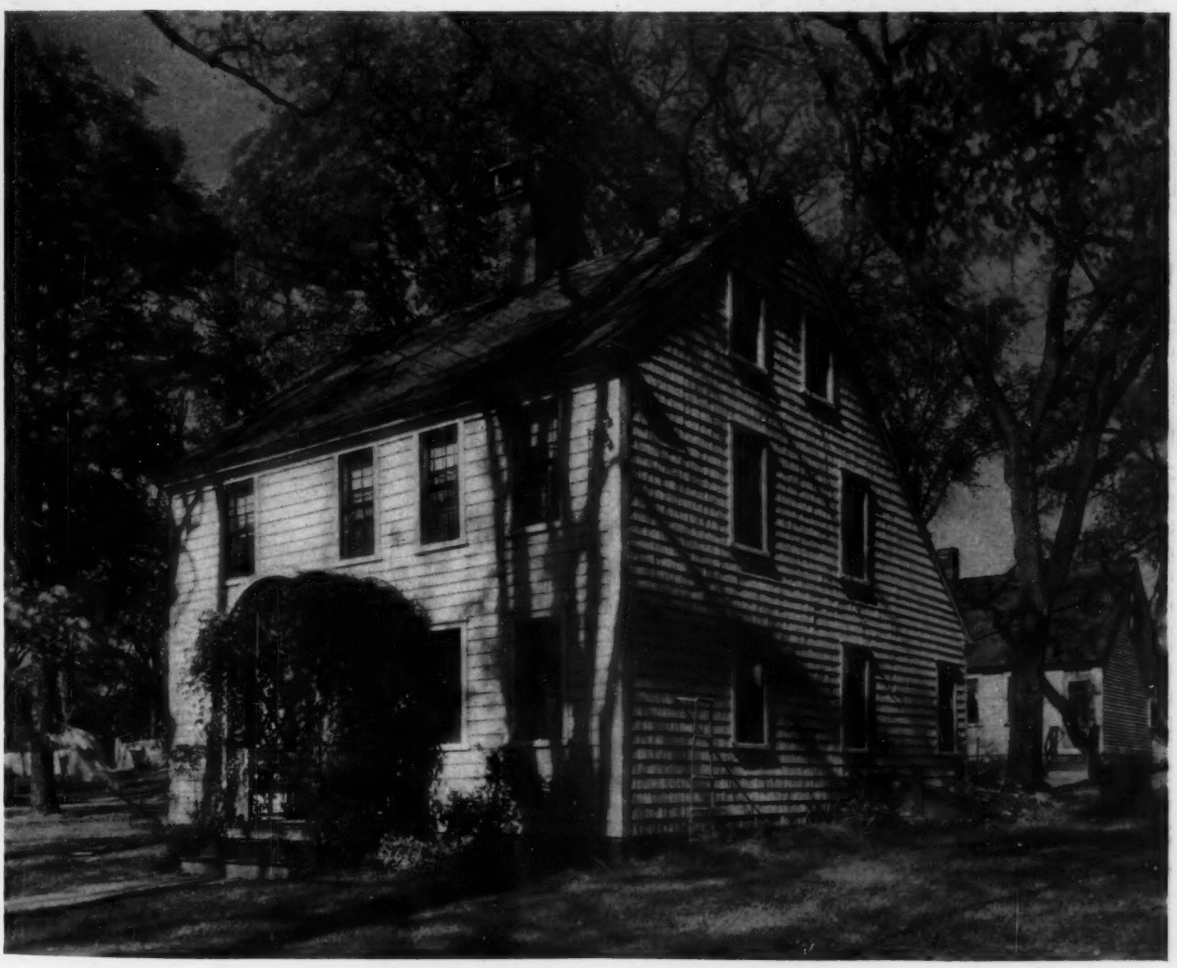
Most of the cottages that were originally grouped about the Lippett Mill have now disappeared, or been hopelessly "modernized" by ugly changes and additions—but the pair of tenements picturesquely grouped with the single tree remaining from the old row along the village street, are all that now preserve the character of the old group. They date from about the same year as the mill structure. Nearby are also several larger tenements, each built to contain eight families; but the renewal of sash, additions of dormers, and destruction of the old trees, leaves little but their most prosaic outlines now to be seen.

From the similarity of the old mill buildings, as well as the repetition—in village after village—of smaller cottages of precisely the same type; it would appear that most of these developments were probably constructed by the same builders, if not for the same company. Therefore it would seem that the older among these cottages date from between 1809 and 1812. Certainly those built in this period are among the nicest in proportion and detail. Another group, using almost the same plans, and but slightly different in detail, were probably constructed between about 1815 and 1820. Their appearance is much the same, and their moldings but slightly different. And then another lot appears to have been added—in several of the villages—about five to ten years later—and these begin to show the coarser moldings and heavier details of the Greek influence, although the proportions and appearance have hardly begun as yet to show the change. But the houses built after that date exhibit less feeling for interest of detail; are larger and less interesting in composition and grouping; and show, beside, a tendency to abandon the smaller five and six room individual units, for the larger tenements of six, eight or ten family units. They are spaced more regularly along the streets; and the earlier habit of arranging them in row after row, back from the

main street, spaced far apart, among groves of trees, with the service sheds and privies of from two to four cottages grouped into one structure, is abandoned for the less interesting monotonies of a more mechanized method and manner of development.

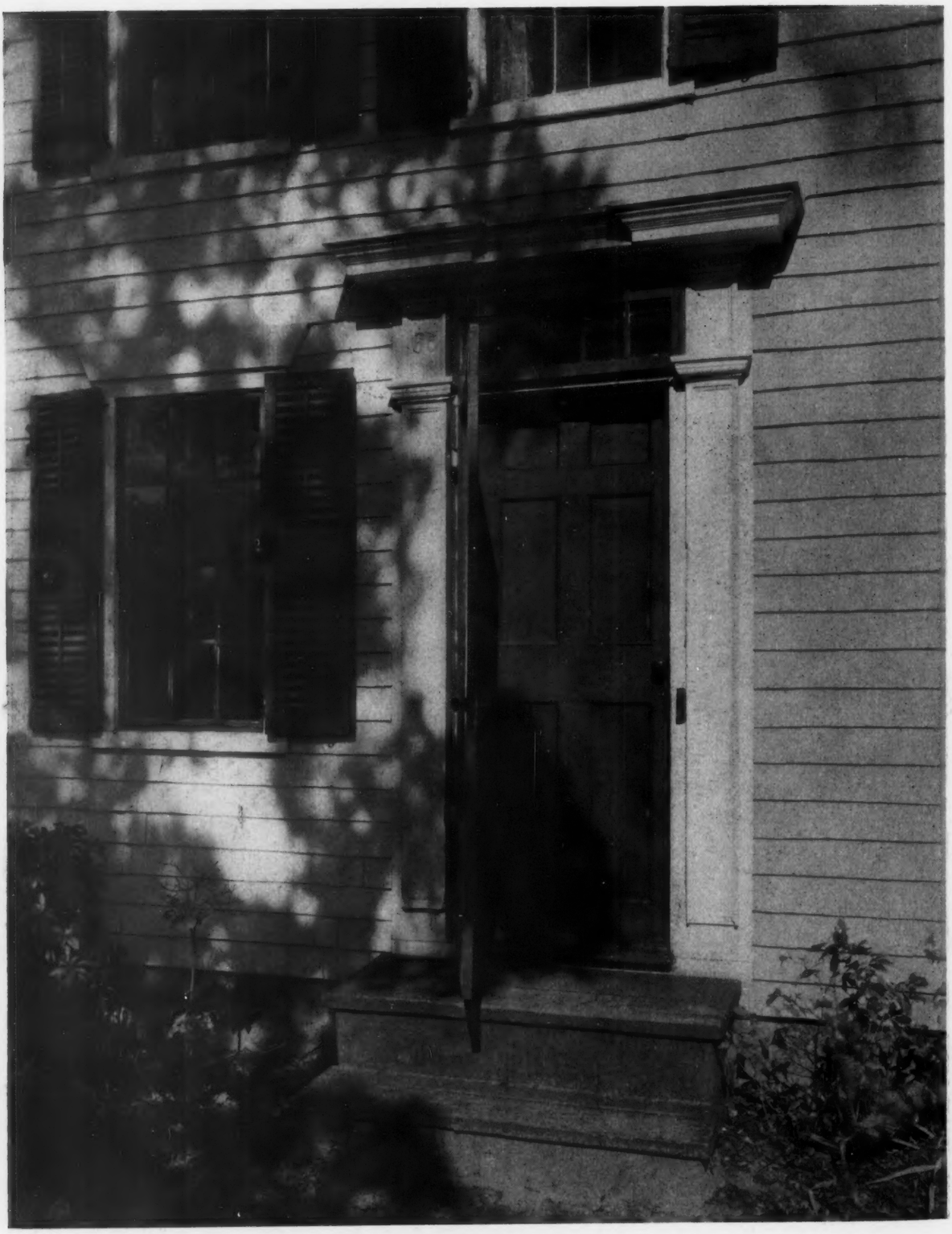
Of course, the "lay of the land" has much to do with the interest of certain groups, as at Hope itself. Here the street runs at a greater distance from the stream, there being three rows of cottages, arranged "in echelon," one behind the other, with the door-yards of the first row crowded close along behind the fencing upon the very margin of the street. All the smaller cottages are upon the side of the street running down hill to the stream; and across the street, where the land pitches more steeply upward, are a row of larger buildings, originally for four and six families, sometimes with the second story entered from the higher level of the land at the rear, thus saving the space given in other cottages in the line, to the staircase necessary to run from the front door up to the common landing upon the floor above.

Hope and Fiskeville are contiguous, with their centers hardly a quarter mile apart, and the smaller cottages in both villages are almost exactly alike, mostly belonging to the first or second period of building in the mill valley. At Fiskeville is the very interesting larger house, shown in several pictures in this issue. While the side staircase and entrance are of about the period of other buildings in this vicinity, it would appear that the house was taken over and enlarged some fifteen or twenty years later, which would be about the period of the front entrance and stairway, and the upper monitor and cupola. This building stands directly across the street from the original house of the mill owner, and the mill, both of which were burned some score or so of years ago. This house was adapted to the use of a physician maintaining a sanitarium, as some of the rear rooms were fitted for containing his patients, and the cupola was originally equipped with small drawers and cupboards all around under the window stools to keep his medicines, herbs, and other medical aids in orderly arrangement.



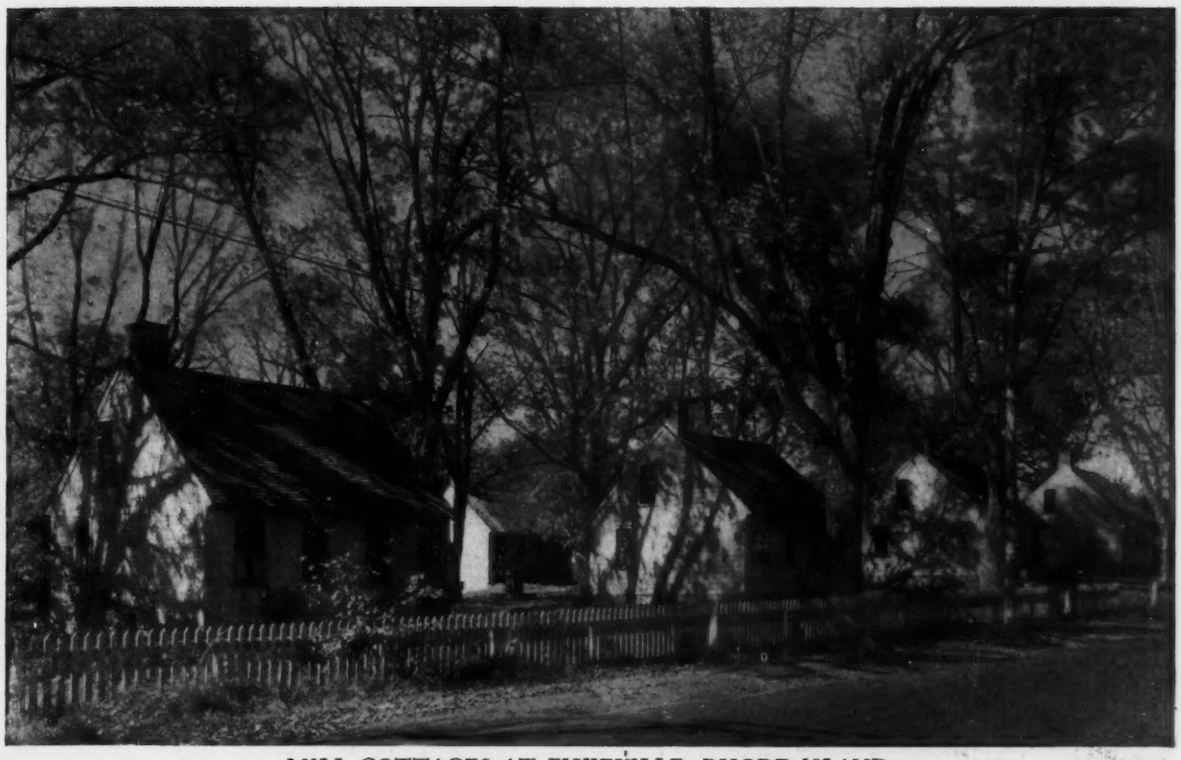
INTERLARKEN MILLS HOUSE, HARRIS, RHODE ISLAND

[21]

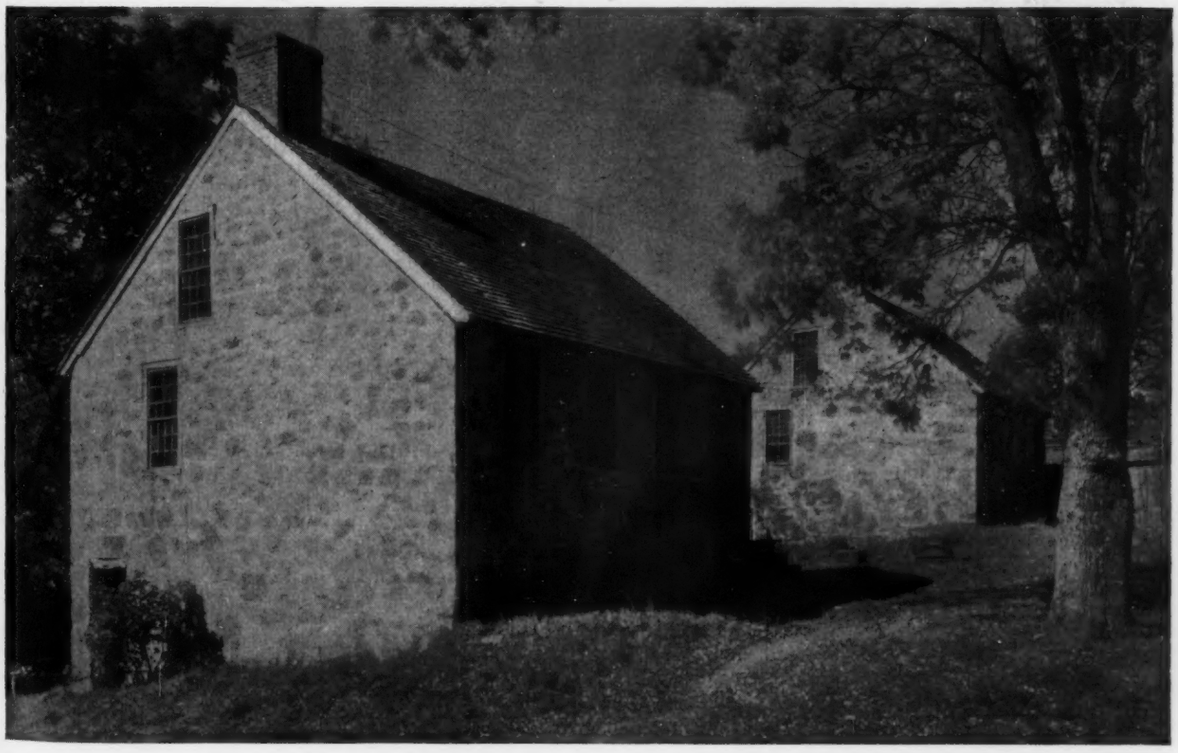


MILL COTTAGE—ARKWRIGHT, RHODE ISLAND

[22]

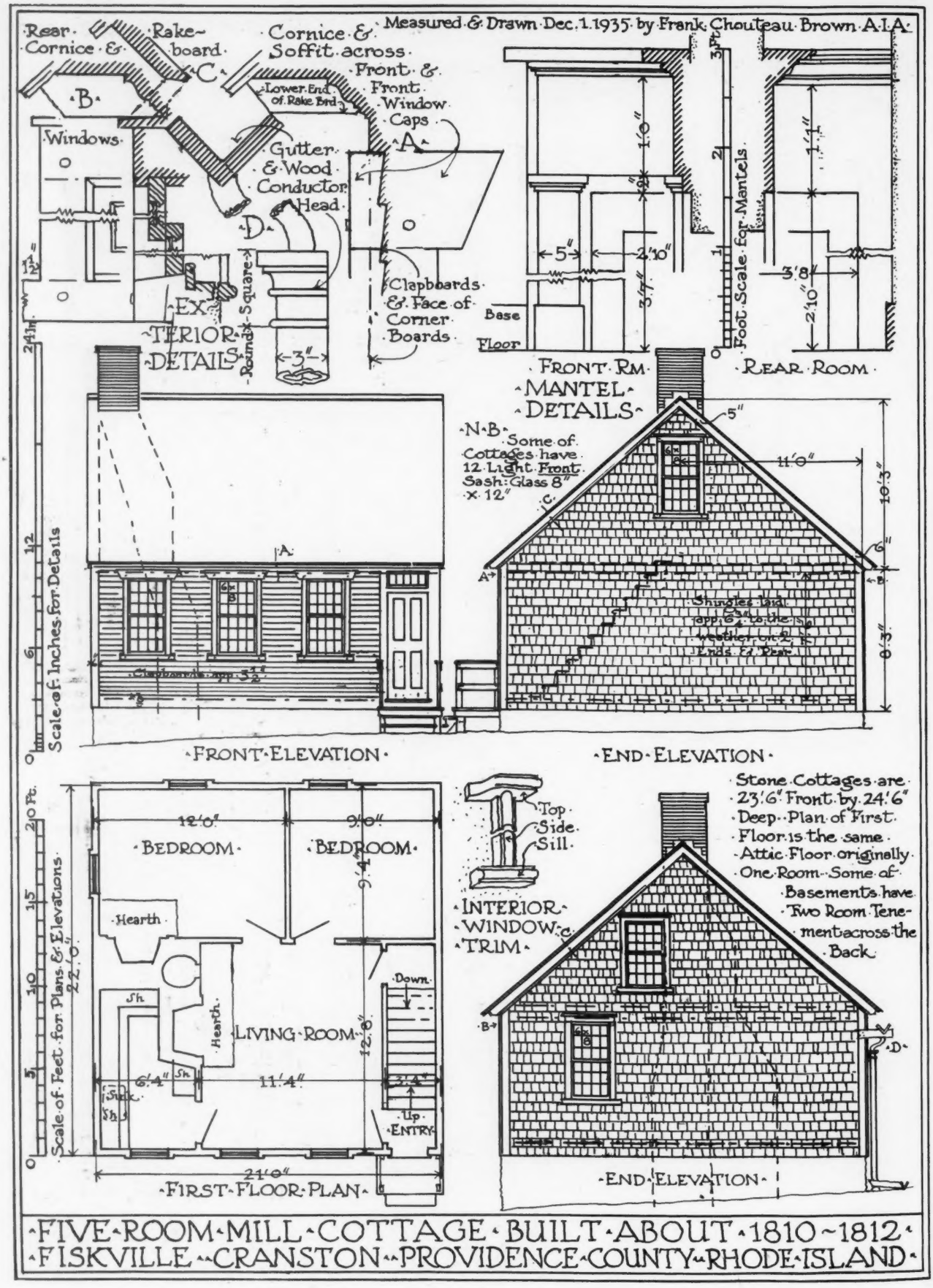


MILL COTTAGES AT FISKEVILLE, RHODE ISLAND
(Measured Drawings on Following Page)

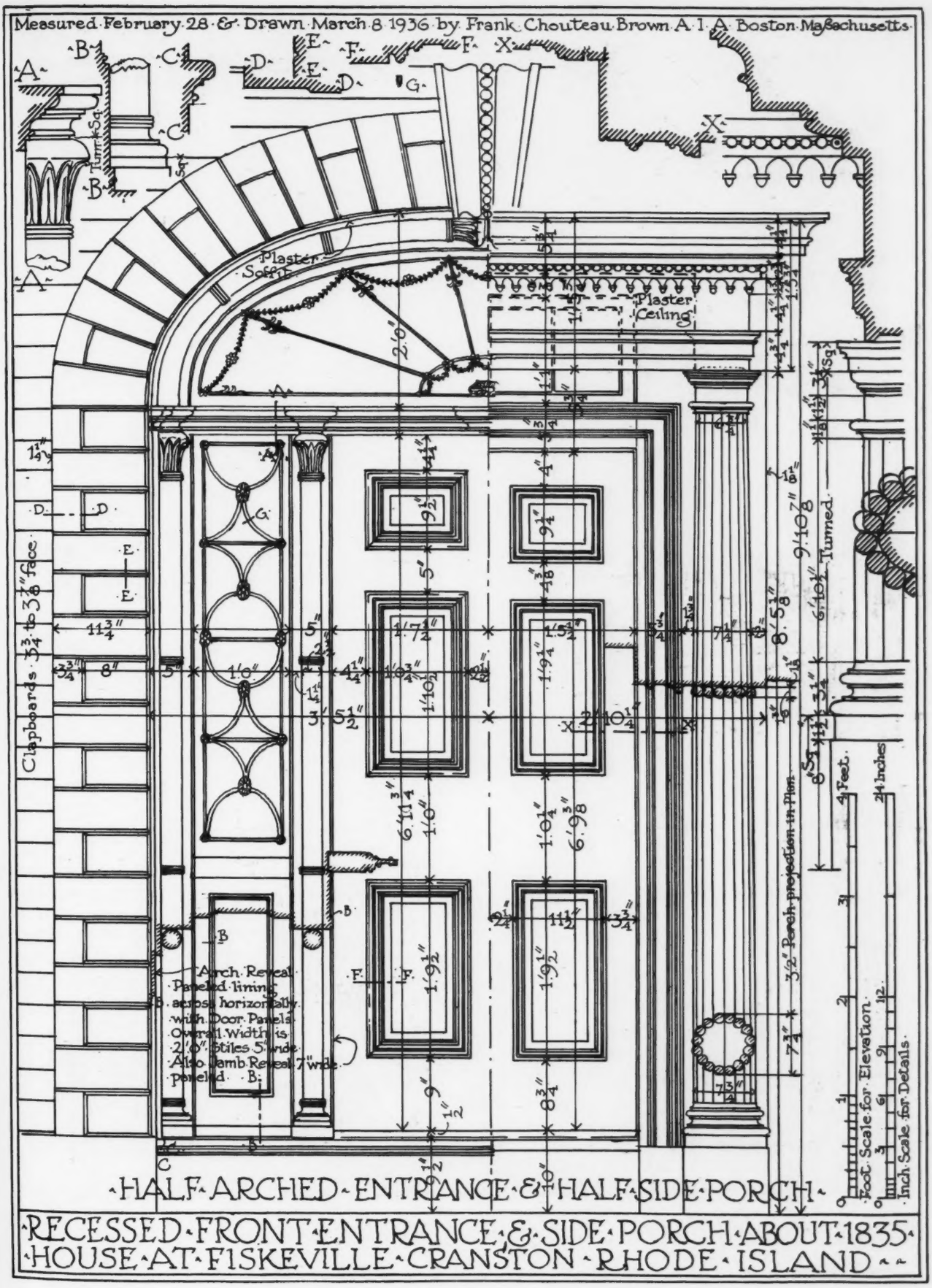


MILL COTTAGES AT FISKEVILLE, RHODE ISLAND

[23]


Measured & Drawn Dec. 1. 1935 by Frank Chouteau Brown A.I.A.
Rear Cornice & Rake-board
Cornice & Soffit across Front & Front Window Caps
Lower End of Rake Brd
Windows
Gutter & Wood Conductor Head
Clapboards & Face of Corner Boards
EXTERIOR DETAILS
Round
Square
3"
FRONT RM. MANTEL DETAILS
REAR ROOM
Base
Floor
Foot Scale for Mantels
N.B. Some of Cottages have 12 Light Front Sash: Glass 8" x 12"
Shingles laid approx. 6 3/4" to the weather on 2" Ends of Plank
FRONT ELEVATION
END ELEVATION
Scale of Inches for Details
Scale of Feet for Plans & Elevations
BEDROOM
BEDROOM
Hearth
LIVING ROOM
Down
Up
ENTRY
Sh.
FIRST FLOOR PLAN
Top
Side
Sill
INTERIOR WINDOW & TRIM
Stone Cottages are 23'6" Front by 24'6" Deep. Plan of First Floor is the same. Attic Floor originally One Room. Some of Basements have Two Room Tenement across the Back
END ELEVATION
FIVE ROOM MILL COTTAGE BUILT ABOUT 1810-1812
FISKVILLE — CRANSTON — PROVIDENCE COUNTY — RHODE ISLAND

[24]

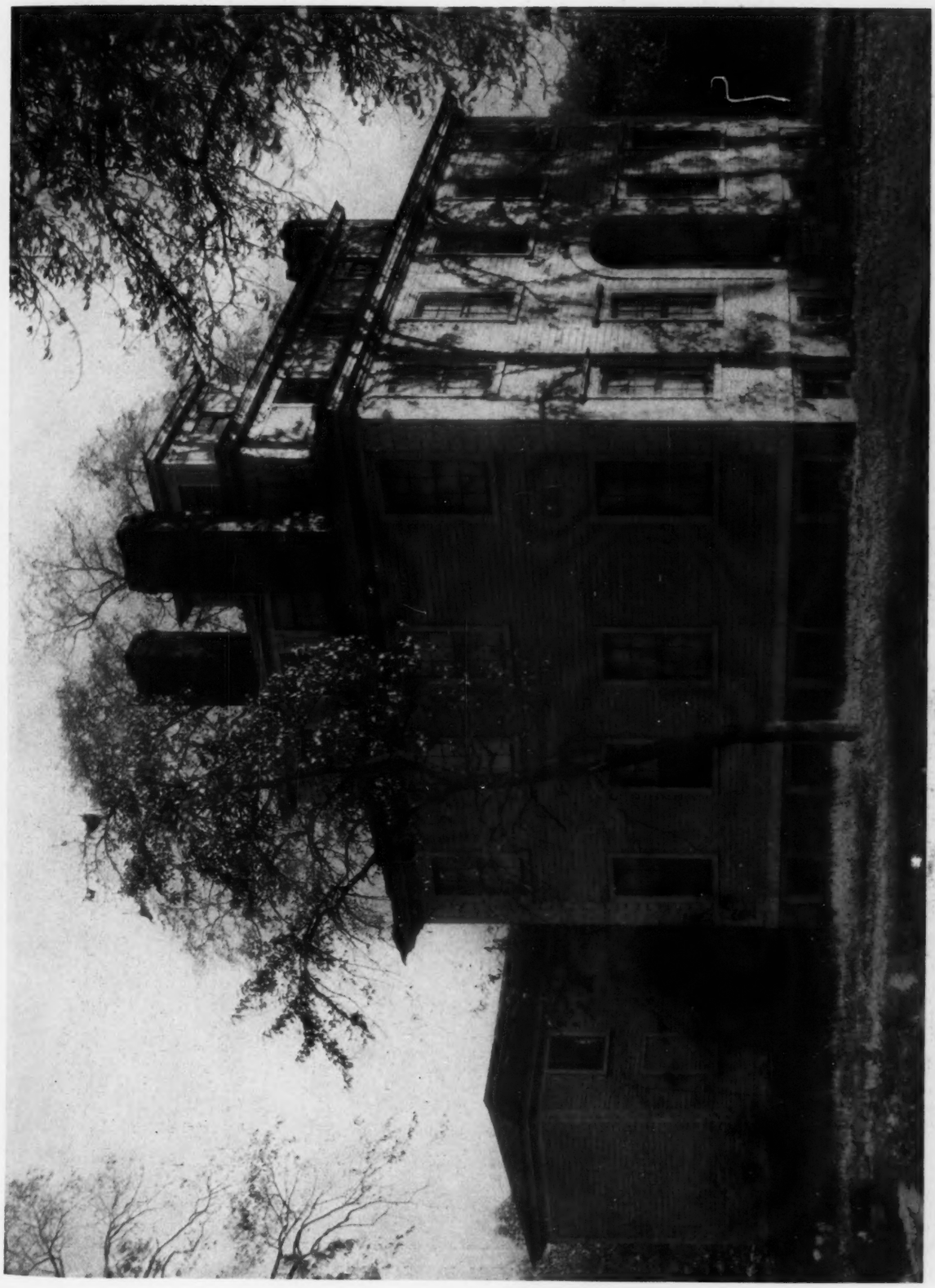

Measured February 28 & Drawn March 8 1936 by Frank Chouteau Brown A.I.A. Boston Massachusetts
Plaster Soffit
Plaster Ceiling
Clapboards 3/4 to 3 1/4" face
Arch Reveal Panelled lining across horizontally with Door Panels. Overall Width is 2'0". Stiles 5" wide. Also Jamb Reveal 7" wide panelled. B.
3 1/2" Porch projection in Plan
Turned
4 Feet.
24 Inches
Foot Scale for Elevation
Inch Scale for Details
HALF ARCHED ENTRANCE & HALF SIDE PORCH

RECESSED FRONT ENTRANCE & SIDE PORCH ABOUT 1835
HOUSE AT FISKEVILLE CRANSTON RHODE ISLAND

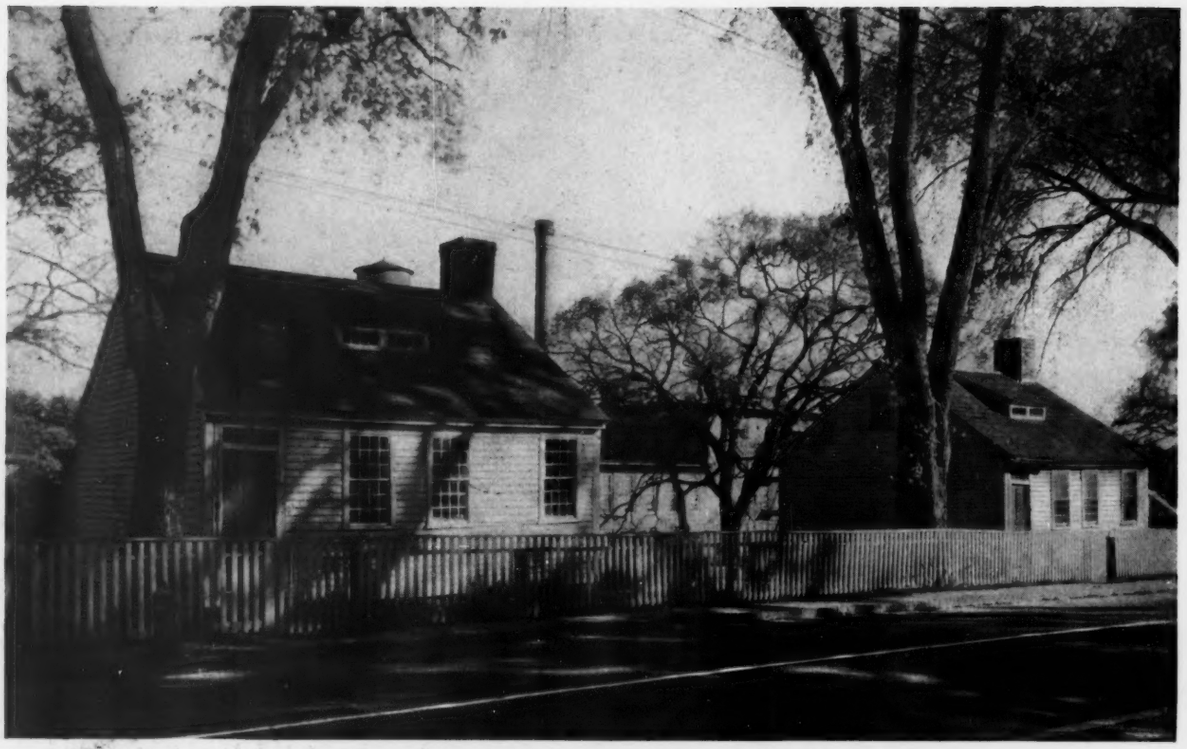
Side Porch (See Measured Drawing, Page 25)

Porch Detail

TWO HOUSES AT FISKEVILLE, CRANSTON, RHODE ISLAND



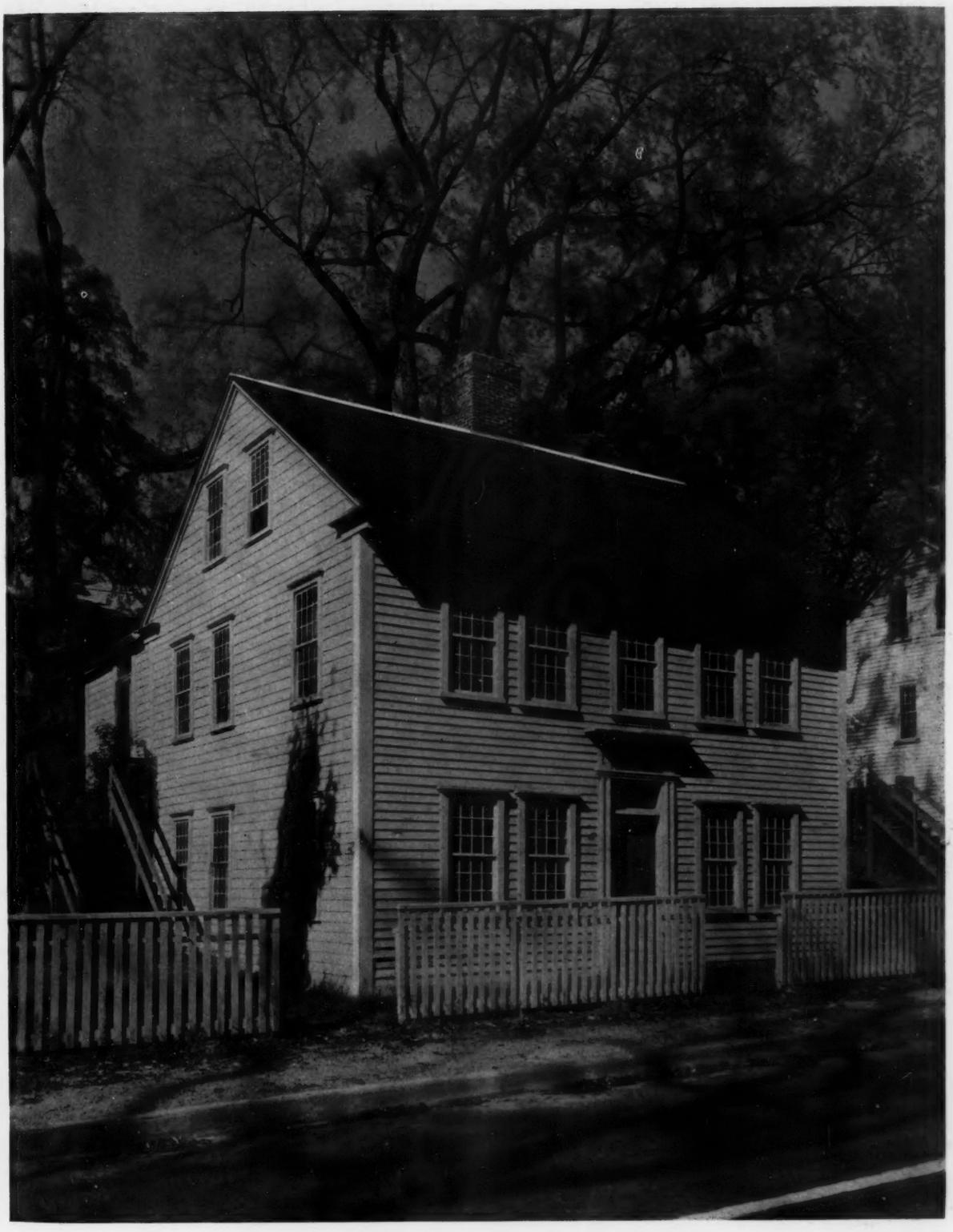
(Measured Drawing of Recessed Front Entrance on Page 25)
HOUSE AT FISKEVILLE, CRANSTON, RHODE ISLAND



LONSDALE MILL COTTAGES, HOPE, RHODE ISLAND

LONSDALE MILL COTTAGES, HOPE, RHODE ISLAND

[28]



LONSDALE MILL HOUSE, HOPE, RHODE ISLAND

[29]

LONSDALE MILL COTTAGE, HOPE, RHODE ISLAND

LONSDALE MILL COTTAGE, HOPE, RHODE ISLAND

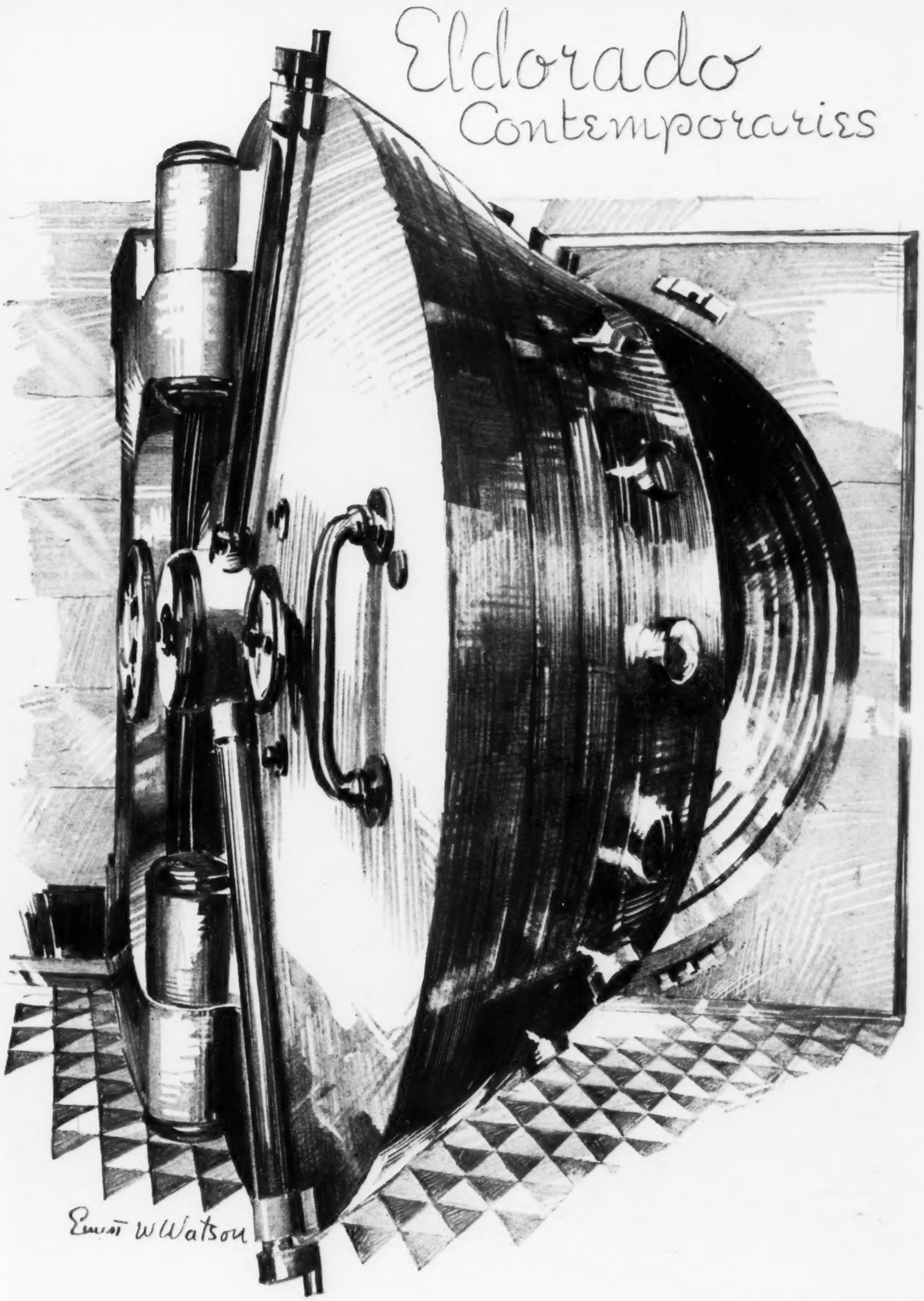
[30]

LONSDALE MILL COTTAGE, HOPE, RHODE ISLAND

COTTAGE OFF VILLAGE STREET, HOPE, RHODE ISLAND

NUMBER 86 STATE STREET—BRISTOL, RHODE ISLAND

[32]



For polished metal surfaces of any kind the pencil should bite into the paper, leaving a tone of smooth, crisp quality. Highlights of untouched white paper, sharp edges, reflections, all call for a direct, vigorous pencil attack. Eldorado Pencils B, 2B, 3B and 4B were used in this drawing on cameo paper. Pencil Sales Department 167-J5, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

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WILLIAM A. MONAHAN, *Architect*, 97a Newbury Street, Boston, Mass.

ARTHUR CLEMENT AALHOLM, *Architect*, 8 Mine Street, Flemington, N. J.

CHRISTIAN W. BRANDT, *Architect*, 401 Madison Theater Building, Detroit, Mich.

MALCOLM D. HILDRETH, *Architect*, 205 S. Mammoth Road, Manchester, N. H. (Data on schools and small house construction.)

ROLLIN L. ROSSER, *Architect*, Arcanum, Ohio.

ELMER B. TORRANCE, *Architect*, 675 Elm Street, Kearny, N. J. (Data for A.I.A. File.)

HENRY JONDAHL, *Architect*, 423 Queen Street West, Toronto, Ont., Canada.

CHARLES E. POWELL, *Landscape Architect*, 8 Dana Street, Cambridge, Mass.

JAMES E. HYBNER, *Designer*, 3209 North Fifth Street, Clarendon, Va. (Data on residential material and equipment.)

JOHN H. ROLFES, *Carpenter and Builder*, 222 East 12th Street, Cincinnati, Ohio. (Data on small residences and building construction.)

KENT BARKER, *Student*, 270 Roncesvalles Avenue, Toronto 3, Ont., Canada.

J. F. C. SMITH, *Student*, 78 Marion Street, Toronto, Ont., Canada.

THE MART

Maurice Germaine, 1600 10th Avenue West, Vancouver, B. C., would like to purchase the following: Ware's *Modern Perspective*, revised edition, including plates; Longfellow's *Applied Perspective*.

Arch Winter, 1155 16th Street, N. W., Washington, D. C., would like to obtain a copy of October, 1935, *Architectural Forum*.

Miss Helen Russell, 27 Windsor Street, Worcester, Mass., has the following back issues of PENCIL POINTS for sale: January, 1924; August through December, 1925, in fair condition; January and February, 1926; complete and bound in two volumes each year, in excellent condition, 1927 and 1928; all except April, 1929; complete, unbound, years 1930, 1931, 1932, 1933; all except October and November, 1934; all except October, 1935. Will sell lot or in part, but would prefer not to break complete years.

Paul V. Stryker, 731 Considine Avenue, Cincinnati, Ohio, would like to obtain the following copies of PENCIL POINTS: July, 1927; July, September, November and December, 1928; January, March, May and July, 1929; January, February, May, 1930.

W. A. Pittmon, 104 Adelphi Street, Brooklyn, N. Y., would like to obtain a copy of Gwilts' *Encyclopedia of Architecture*.

Thomas Stapleton, 607 Fifth Avenue, New York, would like to obtain the following copies of PENCIL POINTS: April, May, June, August, October and December, 1932; April, 1933; October, 1935. Also Vol. 2, Nos. 1, 3, 4 and 6, of the *White Pine Series*.

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COGGINS & HEDLANDER, *Architects*, have moved their offices to the Chateau Lafayette, Boston Post Road, Greenwich, Conn.

JOHN R. ROCHART, *Architect*, former associate of the late Cass Gilbert, has established offices at 22 East 40th Street, New York.

I. M. LEWIS, INC., *Architects*, have moved to 1704-5 Cadillac Square Building, Cadillac Square, Detroit, Mich.

ROLLIN L. ROSSER, *Architect*, has opened an office in Arcanum, Ohio.

ARTHUR CLEMENT AALHOLM, *Architect*, has reopened his office at 8 Mine Street, Flemington, N. J., for the practice of architecture.

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G-E RADIAL WIRING SYSTEM.—A.I.A. File No. 31-C-61. Publication No. 51-611. A new reference manual for architects and engineers containing complete information on the basic design of the G-E radial wiring system, as well as design procedure and specifications. In addition, it includes a section illustrating the materials and fixtures used, wiring diagrams and a convenient check list. 32 pp. 8½ x 11. General Electric Co., Appliance and Merchandise Dept., Bridgeport, Conn.

1936 NEW AMERICAN DEMONSTRATION HOME-BUILDING PROGRAM.—Publication NAH-102. Newly published prospectus outlines the scope of the new program, discusses the basic requirements of the "New American" concept of living, and explains the extent to which General Electric will cooperate with those concerned in the building trades and home-furnishings field. 12 pp. General Electric Co., Schenectady, N. Y.

NEW BETHLEHEM-DOE OIL BURNERS.—Bulletin No. CF-2, just issued, describes in detail a line of conversion oil burners, also a new compact, flange type model ready to be bolted directly into the modern, completely enclosed oil burning furnaces. 16 pp. Bethlehem Foundry & Machine Co., Bethlehem, Pa.

BRUNS METAL-LITE AWNINGS.—A.I.A. File No. 28-f. Folder describing and illustrating a new permanent, all-metal awning suitable for apartments, office buildings, hotels, homes, public buildings, etc. Detail drawings. 4 pp. 8½ x 11. Bruns Metal-Lite Awnings, Inc., 52 Ralph Ave., Brooklyn, N. Y.

ROCKWALL GYPSUM AND RELATED BUILDING PRODUCTS.—New catalog covering a complete line of gypsum and related building products, including gypsum lath, metal lath, plasters, limes, etc. 12 pp. 8½ x 11. Atlantic Gypsum Products Co., 205 E. 42nd St., New York, N. Y.

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THE LUCKE LEAK PROOF TUB HANGER.—A.I.A. File No. 29-m. Catalog D describing and illustrating a type of tub hanger, designed to act as a water seal between walls and edges of built-in tubs or shower receptors, also between tile floor and tub. Specifications, dimension data. 16 pp. 8½ x 11. William B. Lucke, Wilmette, Ill.

CYCLONE FENCE.—A.I.A. File No. 14-k. New spiral-bound catalog, No. 107, covering chain-link fence, tennis court enclosures and back stops, steel picket fence, gates, partitions, window guards, etc. Complete descriptive and specification data, details. 48 pp. 8½ x 11. Cyclone Fence Co., Waukegan, Ill.

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LEWIS AIR CONDITIONING.—New catalog. Form 20A describes the H-1 and M-3 series air conditioning units as well as the H-2 and G C series recently introduced. Capacity tables, mechanical specifications, etc. 8 pp. 8½ x 11. Lewis Air Conditioners, Inc., 1600 Northeast Broadway, Minneapolis, Minn.

JOHNSON ZONE CONTROL.—A.I.A. File No. 30-f-2. Brochure, devoted to the subject of Johnson zone control systems, features the use of the Johnson Duo-Stat for primary automatic control of heating mains and branches. 24 pp. 8½ x 11. Johnson Service Co., Milwaukee, Wis.

SOLUS OIL AND GASOLINE SEPARATOR.—Catalog No. 10 describing a type of separator which prevents oil and gasoline from entering drains and sewers in garages, filling stations, airports, paint factories, engine rooms, etc. Installation and dimension details. 14 pp. The Central Foundry Co., 420 Lexington Ave., New York, N. Y.

GUTHFAN CONDITIONAIRE.—Catalog No. 7 covers a complete line of Guthfan conditionaire equipment including several new designs suitable for use in homes, offices and stores. 16 pp. 8½ x 11. The Edwin F. Guth Co., St. Louis, Mo.

WESTERN ELECTRIC PROGRAM SOUND SYSTEM.—Catalog giving a detailed description of a new program sound system for use in sizeable buildings such as schools, hotels, department stores and hospitals. 12 pp. 8½ x 11. Western Electric Co., 195 Broadway, New York, N. Y.

WIN-DOR CASEMENT WINDOW HARDWARE.—A.I.A. File No. 27-c-2. Catalog No. 22 covering a line of casement operators, transom operators, casement adjusters, stays, hinges and locking handles, operator assemblies for steel sash and screen hardware. Installation details. 14 pp. 8½ x 11. The Casement Hardware Co., 406 North Wood St., Chicago, Ill.

PENMETAL PRODUCTS.—Catalog giving detailed information on a line of metal lath and accessories. 12 pp. 8½ x 11. Penn Metal Co., 205 E. 42nd Street, New York, N. Y.

ATTRACTIVE FIREPLACES.—A.I.A. File No. 14-e-2. Handsome brochure on the subject of attractive fireplaces and how to build them. Included are descriptive data covering fireplace specialties, detail drawings, specifications and a variety of fireplace designs. 16 pp. 8½ x 11. The H. W. Covert Co., 229 E. 37th St., New York, N. Y.

NEW OZALID TYPE 600 DRY-DEVELOPING MACHINE.—Descriptive folder announcing the introduction of the type 600 developing machine, mounted on a Wickes new type blue printing machine, making a combined printing and developing unit for the production of positive-type white prints. 4 pp. 8½ x 11. Ozalid Corporation, 354 Fourth Ave., New York, N. Y.

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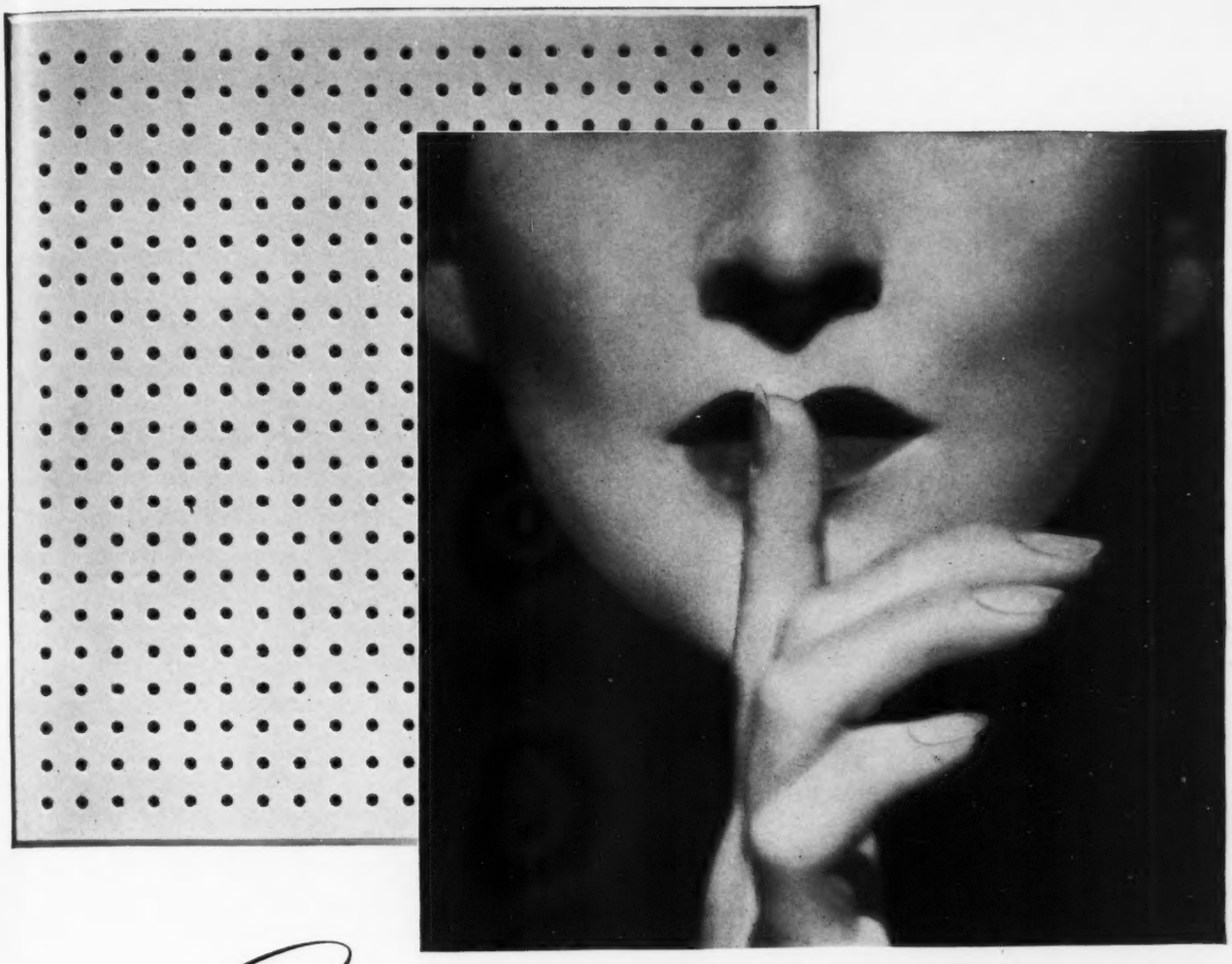

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POSITION WANTED: Architect, with 25 years of good all-round architectural and construction experience, wishes position as draftsman or construction superintendent. Can manage drafting room and write specifications. References from former employers can be furnished. Box No. 508.

POSITION WANTED: Architectural draftsman, age 34, college graduate. At present studying I.C.S. course in civil engineering. Two years' experience in material testing laboratory and four years' experience in structural steel erection, also several years in architectural offices and a fair knowledge of concrete construction. A steady position at fair wages is desired. Married. A steady worker. Will go any place. R. H. Killian, 363 Bartlett Street, San Francisco, Calif.

POSITION WANTED: Draftsman (junior) age 28, knowledge of architecture. Pratt Institute student, worked with architects for several years. Would appreciate interview at any time. Salary basis. References of work. Hard worker. Box No. 509.

POSITION WANTED: Architect capable of handling work of any magnitude wants employment or partnership with established architect. Box No. 510.

POSITION WANTED: Young man, 21 years of age, completed architectural drafting course at Drake's School, also High School graduate. Jerome Licker, 305 E. Mt. Eden Ave., New York, N. Y.

POSITION WANTED: Young man, 19 years of age, desires position with architect in New York City. One year drafting at High School. Now in second year as student of Architecture at College of City of New York in evening. Box No. 511.

POSITION WANTED: Young man, 22, seeks position with architect, contractor or builder. Graduate of Mechanics Institute in architectural drafting and design. Am inexperienced but am eager to work and learn business. Salary at employer's discretion. Locality immaterial. Box No. 512.

ARCHITECTURAL DRAFTSMAN WANTED: Opening for draftsman capable of making complete working drawings and details from sketches and information. Must be accurate, sober and industrious and dependable. Location North Carolina. Box No. 513.

POSITION WANTED: Young man, 18, seeks position with architect or architectural designer. Three years' architectural and two years' art training. Am able to do colored pencil renderings and pen and ink rendering fairly well. Ability to design, planning store fronts. Would like to work in Chicago or Milwaukee area from the middle of June to the first of September. Would expect a living wage. Russell Hamachek, 1402—56th Street, Kenosha, Wisconsin.

POSITION WANTED: Male, white, neat, experienced, dependable, competent, college trained, 20 years at drafting, detailing, designing, specifications, construction superintendent and architect's representative on a wide diversified type of buildings. Come well recommended. Go anywhere. Charles Palmer, Room 524—4614 Prospect Avenue, Cleveland, Ohio.

POSITION WANTED: Young man, 26, Christian, University graduate degree B of Architecture. Registered architect in state of Connecticut. Experience in construction in both field and office. Ability in design, drafting, reinforced concrete, steel, and estimating of labor and materials. Willing to go anywhere in the United States or abroad. Box No. 514.

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(Continued on page 41, Advertising Section)

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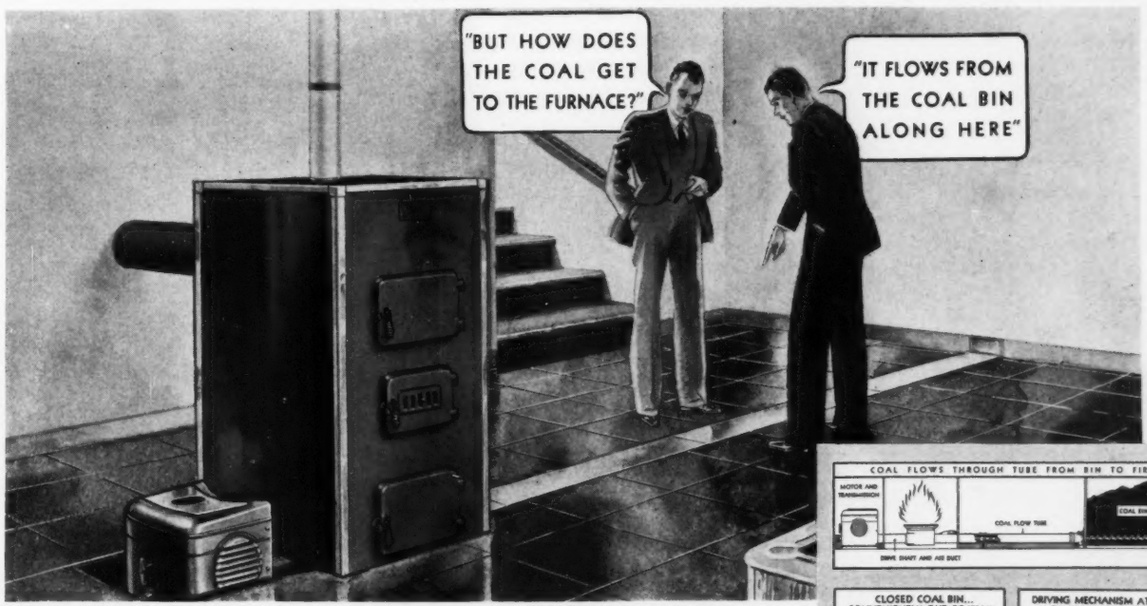

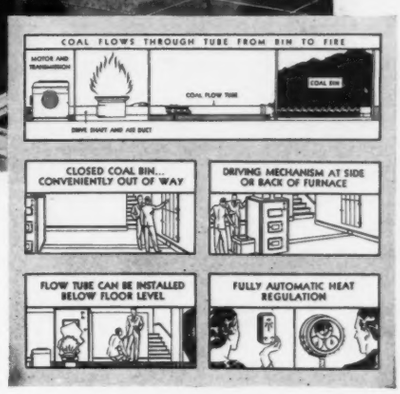
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A Letter from the Federation of A.E.C.&T.

"PENCIL POINTS has printed articles expressing different shades of opinions regarding economic organizations of architectural employees. There are honest differences of opinion and it is well to see this question discussed. It is to be regretted, however, that PENCIL POINTS has printed the letter of Mr. Oliver Whitwell Wilson. This letter makes criminal charges against the Federation of Architects, Engineers, Chemists and Technicians, but does not substantiate these charges with a single fact.

"To speak of the Federation as an organization 'deliberately flouting law and order' when one has no proof is libel and slander.

"Mr. Wilson, in a confusing manner, has mingled two issues; one, the use of the word 'architect,' and the other, what purports to be a report of the February 15th meeting in New York.

"As to the first, our organization includes architectural employees. We have several hundred Registered Architects and thousands of others doing architectural work in various categories of the profession. We did not try to pass off our organization as one of Registered Architects. We do not use this term, but rather use the general term of Architect to include the Registered Architect as well as the other architectural employees. In using the word Architect in the name of our organization, we do not know of any law that we are violating, the penalty of which is a heavy fine or prison sentence, as Mr. Wilson insinuates. The truth of the matter is there is no such law.

"As far as carrying the obligations and responsibilities that are associated with the best traditions of the profession, we yield to no one. Our program would establish the profession on a very just and honorable basis and would wipe out the severe exploitation and suffering that architectural employees have had to face because of the whims of chiselling architect employers. Our program calls for the payment of standards of pay that will give to the architectural employee a fairer standard of living.

"The February 15th meeting was one step in our program for bettering the professional standards of those architects who are on WPA, as our call to the meeting indicates:-

> For the continuation and expansion of WPA to provide employment for the unemployed architects and draftsmen.
>
> For the payment of professional wages for architects and engineers.
>
> No dismissals.
>
> No downward re-ratings.
>
> Sick-leave and vacations with pay for all.

"Whatever the opinions of Mr. Wilson as to the blame for the difficulties which followed a very peaceful and orderly meeting, Mr. William J. Schieffelin, outstanding citizen of New York and Chairman of the Citizens Jury which thoroughly investigated the happenings on February 15th, found:-

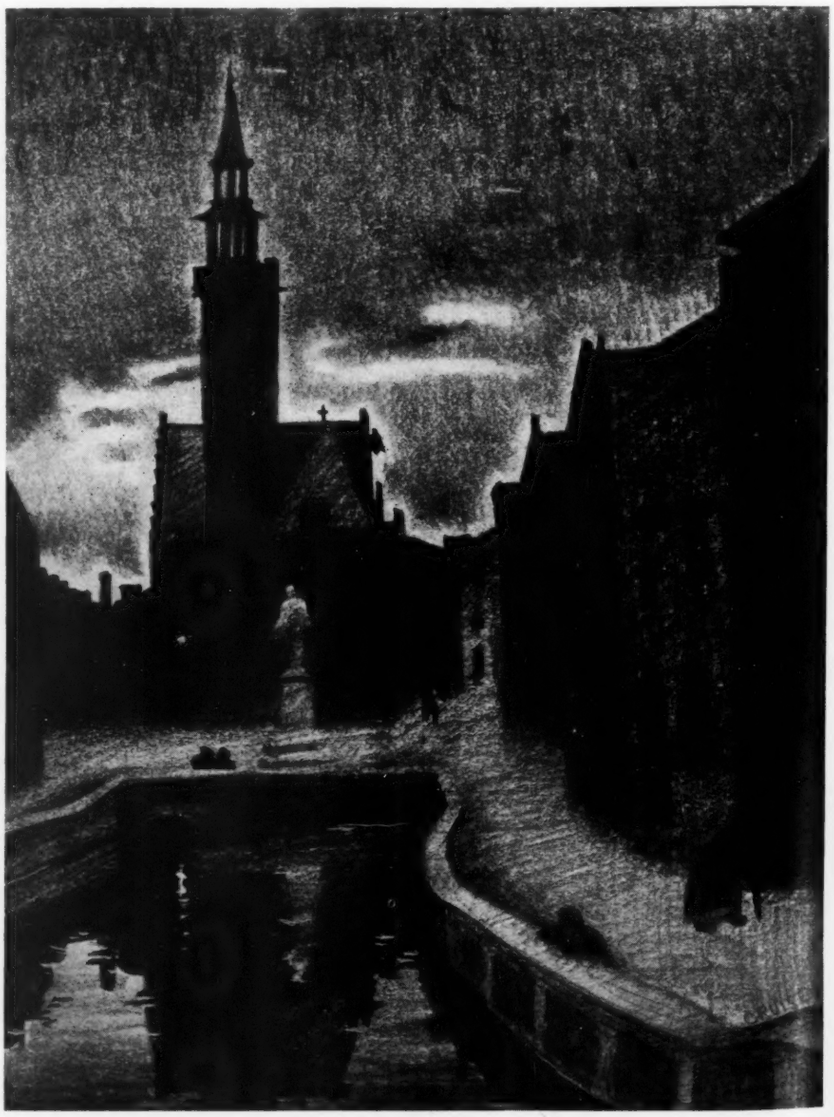
> 'The jury finds that the brutality of police in the Square was without justification. The police were unwarranted in refusing to allow the leaders of the demonstration to tell the demonstrators to proceed on the sidewalks, blocking off all points of egress from the Square. The police, in fact, provoked trouble that could easily have been prevented if they had cooperated with the responsible leaders of the demonstration to maintain peace and order.'

"Our civil rights and democratic liberties mean too much to us to allow Mr. Oliver Whitwell Wilson to misrepresent the happenings of February 15th and to dishonestly accuse the Federation of violating the law.

"The members of our organization intend to uphold these rights and liberties in bettering their economic conditions and improving the status of the profession."

Signed: MARCEL SCHERER
General Organizer
New York Chapter, Federation of Architects, Engineers, Chemists and Technicians

EDITOR'S NOTE: *We agree that Mr. Wilson's zeal for the maintenance by all architects of their professional dignity led him into faulty logic and that his criminal charges would be impossible to substantiate. His point that real or apparent public misbehavior by architects or architectural groups reflects discredit on the whole profession is, however, correct.*



FROM A LITHOGRAPHIC CRAYON DRAWING ON CAMEO PAPER BY ALVYK BOYD CRUISE OF NEW ORLEANS, MADE DURING TRAVELS AS HOLDER OF THE CRESSON TRAVELING SCHOLARSHIP OF THE PENNSYLVANIA ACADEMY OF FINE ARTS. THE SUBJECT IS THE QUAI DU MIROIR, BRUGES, BELGIUM, IN THE TWILIGHT

Paul V. L. Stewart, of Cleveland, Writes

Sir:

"Will you please convey, through the columns of PENCIL POINTS, my thanks to Oliver Whitwell Wilson for a hearty and prolonged chuckle over his indignation, expressed in his letter in the April issue, at the temerity of architects and others who dared insist on recognition of their constitutional rights, both as regards holding a parade and calling themselves architects?

"Singling out one organization, the Federation of Architects, Engineers, Chemists and Technicians, as the object of his anathema, Mr. Wilson would rush in where angels fear to tread and 'impose a permanent injunction against the further use of the word "Architect" in the title of the organization.' Well, what about other organizations using the word 'Architect,' Mr. Wilson? The American Institute of Architects, for instance? Or the Technical Engineers, Architects, and Draftsmen's Unions; etc.; etc.?

"I believe the time is about ripe for a showdown on this subject of government by injunction as well as on the subject of bureaucratic racketeering fostered by means of licensing and registration laws, particularly with regard to the architectural profession. An 'architect,' according to Webster, is a 'person skilled in the ART of building; a professional student of architecture; or one who MAKES it his occupation to form plans and designs of, and to draw up specifications for, buildings, . . . etc.

"Again, 'architecture,' according to Webster, is 'the ART or science of building.' Further, we find that architecture is one of the 'ARTS of design.'

"Now these definitions were not made for the present occasion. And there is nothing in them which even suggests that an engraved certificate issued to a person by a monopoly-seeking board of racketeers is a *sine qua non* of the architectural profession. Note carefully: an architect is, among other things, 'a professional STUDENT of architecture,' or is one 'who MAKES it (architecture) his OCCUPATION.' In this connection let me cite Section 1 of the Fourteenth Amendment to the United States Constitution, which provides, in part: 'No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States.' On this point the United States Supreme Court has already handed down a decision clearly stating that 'Under that (the Fourteenth) Amendment, nothing is more clearly settled than that it is beyond the power of a State, "under the guise of protecting the public, arbitrarily (to) interfere with private business or prohibit lawful OCCUPATIONS or impose unreasonable and unnecessary restrictions upon them."'

"In the light of the foregoing, perhaps it would be a splendid thing for Mr. Wilson's legal advisers to file an injunction suit against individuals and organizations who illegally (?) use the word 'architect' or practice 'architecture.' A good thing for the unbaptized, that is. At any rate, I intend to call myself an architect, and to practice architecture whenever I have the chance to do so, regardless of license and registration laws, as long as the Constitution is the basic law of America, and there are many others who must take the same stand to preserve their right to Life, Liberty, and the Pursuit of Happiness.

"As to the parade in which the F.A.E.C.&T. participated, Mr. Wilson, have you ever read the First Amendment to the Constitution? This makes provision for a guarantee of religious freedom, freedom of speech and of the press, and freedom of assemblage and petition. READ it! Far from censuring the F.A.E.C.&T. for taking part in a parade in defiance of an autocratic Commissioner, you should design a monument to them for insisting on recognition of their rights."

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